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PLATE I

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# NEEDLEWORK IN RELIGION

AN INTRODUCTORY STUDY OF ITS INNER  
MEANING, HISTORY, AND DEVELOPMENT; ALSO  
A PRACTICAL GUIDE TO THE CONSTRUCTION  
AND DECORATION OF ALTAR CLOTHING AND  
OF THE VESTMENTS REQUIRED IN CHURCH  
SERVICES. BY M. SYMONDS (MRS. G. ANTROBUS)  
AND L. PREECE. WITH MANY ILLUSTRATIONS  
IN THE TEXT, AND THIRTY-SIX PLATES FROM  
ANCIENT AND MODERN EXAMPLES



LONDON

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746  
A 108

I cannot chain my soul, it will not rest  
In its clay prison; this most narrow sphere—  
It has strange powers and feelings and desires,  
Which I cannot account for nor explain,  
But which I stifle not, being bound to trust  
All feelings equally, to hear all sides.  
Yet I cannot indulge them, and they live  
Referring to some state of life unknown.

And what is that I hunger for but God?  
My God, my God! let me for once look on thee  
As tho' nought else existed: we alone.  
And, as creation crumbles, my soul's spark  
Expands till I can say, "Even from myself  
I need thee, and I feel thee, and I love thee;  
I do not plead my rapture in thy works  
For love of thee—or that I feel as one  
Who cannot die—but there is that in me  
Which turns to thee, which loves, or which should love."

*R. Browning.*



## AUTHORS' PREFACE

**T**HIS book was undertaken at the request of the late Mr. Godfrey Hogg in 1915, and was begun under an agreement with him. After long delay, it is presented in the form originally planned, that is, as an introduction and an inducement to a more comprehensive study of the subject than is usual among embroiderers. Neither historically nor technically does it profess more than this; it seeks to arouse interest and inquiry into causes as well as results. The results are with us; if they do not satisfy and we seek the cause, it may be that the remedy can be found within ourselves.

In the earliest dawn of civilization the arts were the repositories of the mysteries of national faiths; embroidery was one of the chief of these arts, and from early times the patterns appear to have had a purpose or meaning; they were thus symbolic. In succeeding ages such signs have been used to set forth certain beliefs in a manner sufficiently simple to be recognized by the unlearned. Some of the oldest and most used of them are among those dealt with in this book; they belong to no specified period or race, but are what may be termed "world" symbols. They have been used by followers of all religions down to the present day—perhaps because the truths they stand for are fundamental to all faiths. These symbols of religion have been, and in any present use in religious ritual should still be, the outward expression of the individual conception of the truth, just as the body is of the soul—

“ For the Soule the Bodie Forme doth take ;  
For Soule is Forme, and doth the Bodie make. ”

Some of these patterns from constant reproduction and elaboration have become for the most part obscure, and their real meanings have been lost except to a few initiates, who in all times and among all races have kept alive the mystic part of their faith, which has too often been replaced by the outward form alone. A familiar instance of this obscurity is that of the well-known pattern of the "Paisley" shawl, derived from the same basis as the "Tree of Life" but as such scarcely recognizable.

All peoples have used a pictorial language, which at first was symbolic or hieroglyphic. "From graven stone and written scroll" we cull our knowledge of the past. In these records we have evidence of the religious association of some of these signs; but we know too little of their great influence upon historic art, never greater than in that which developed from the Christian faith. Neither do we realize—although educationists constantly affirm its truth—the civilizing power of craftsmanship (that is, sound and beautiful workmanship) upon the moral life—not merely of individuals engaged in it, but of nations also. How much the monks of old gained in spiritual growth and religious fervour by the practice of fine craftsmanship need be no mere conjecture. Nor are we without evidence of the religious enthusiasm aroused among the people during the progress of great works in certain periods. May we not attribute this in some measure to their own share in such work?

The official collection of ancient relics of craftsmanship, and the preservation of them at public cost, is not required wholly because of their use as historical evidence, indispensable as this is. They have that in them which expresses the mind of the people—the indefinable something which we call art; and, in spite of the present universal misuse of this word, and the horrors perpetrated in its name, we are still sensitive to its unconscious influence.

If this is the true conception of craftsmanship, and it

could become better understood by those who profess culture, and by the workman also, as in past days, that influence might be made of greater effect in our educational schemes. There is indeed hope that the present revival of embroidery under the more considered instruction now given may lead to its worthy use in aesthetic and religious education ; and that women, and men also, may by the sheer beauty and sincerity of their work let their light shine before men.

It is especially desired that the book may be useful to those responsible for the care of our churches and the conduct of the services therein, and that they may be interested in some aspects of the presentation of the subject, slight as it is. Persons expert in the technical side only of church needlework would find their interest widened by some knowledge of its past history ; but many of them have not ready access to the means for comprehensive research. The general list of books given for study has therefore been confined to such volumes as should be accessible in any public library.

It is also hoped that the book may be of service to those men and women who have learned in late years to find solace, refreshment and aesthetic occupation in the use of the needle, among whom it may be possible to revive the ancient custom, much to be desired, of communal work, to which practice we owe so much of the best from the past, but of this too little remains. It is, however, to these precious relics that we go to learn our stitches, and, what is more, for our inspiration. All that we need for our instruction is to be found in them, and their preservation therefore is a matter not merely of sentiment or duty, but of actual necessity.

In allowing this, we may surely feel pride as well as humility. Further, in the contemplation and study of inventive or creative work done long ages before our time, which must be regarded as a cherished inheritance from

those whose faculties have been transmitted to us, we should acquire a sense of fearlessness ; for with such guidance and a like goodwill what giants we may become !

“TO KNOW THAT MEN LIVED AND WORKED MIGHTILY BEFORE YOU IS AN INCENTIVE FOR YOU TO WORK FAITHFULLY NOW, THAT YOU MAY LEAVE SOMETHING TO THOSE WHO COME AFTER YOU.”\*

London  
November, 1923

In the production of this book assistance has been given by the following, for which the authors' thanks are due, and are here gratefully recorded. The Dowager Marchioness of Bute, the late Lady Herries, the Countess Beauchamp, Miss Joan Drew, Miss M. J. Newill, the late Mrs. Newall, Mrs. Clack, the Rev. Vivian G. Simmons, Mrs. V. G. Simmons, the Dean of St. Paul's, the Very Rev. Father Burgh, the late Mr. W. J. Birkbeck, the authorities of the British Museum, the authorities of the Victoria and Albert Museum (in particular the officials of the Textile Department), the Oxford University Press, and Messrs. Marshall, Low & Sampson.

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# INTRODUCTION

EXTRACTED FROM TWO SOURCES

“**S**PEAK unto the children of Israel that they bring Exodus  
xxv  
me an offering ; of every man that giveth it willingly with his heart ye shall take my offering. And this is the offering which ye shall take of them ; gold and silver and brass, and blue and purple, and scarlet, and fine linen, onyx stones, and stones to be set in the ephod, and in the breastplate. And let them make me a sanctuary, that I may dwell among them. According to all that I shew you, after the pattern of the tabernacle, and the pattern of all the instruments thereof, even so shall ye make it. . . .”

“And thou shalt speak unto all that are wise-hearted, Exodus  
xxviii  
whom I have filled with the spirit of wisdom that they may make Aaron’s garments to consecrate him, that he may minister unto me in the priest’s office. And these are the garments which they shall make : a breastplate, and an ephod, and a robe, and a broidered coat, a mitre, and a girdle ; . . . and they shall make the ephod of gold, of blue, and of purple, of scarlet and fine twined linen with cunning work. . . . And the curious girdle of the ephod which is upon it, shall be of the same according to the work thereof ; even of gold, of blue, and purple, and scarlet, and fine twined linen. . . . And thou shalt make the robe of the ephod all of blue, and there shall be a hole in the top of it in the midst thereof ; it shall have a binding of woven work round about the hole of it, as it were the hole of a habergeon, that it be not rent. And beneath

upon the hem of it thou shalt make pomegranates of blue, and of purple, and of scarlet, round about the hem thereof, and bells of gold between them round about ; a golden bell and a pomegranate, a golden bell and a pomegranate upon the hem of the robe round about. And it shall be upon Aaron to minister. And thou shalt make a plate of pure gold, and grave upon it, like the engravings of a signet HOLINESS TO THE LORD. And thou shalt put it upon a blue lace, that it may be upon the mitre; upon the forefront of the mitre it shall be. And thou shalt embroider the coat of fine linen, and thou shalt make the mitre of fine linen, and thou shalt make the girdle of needlework. And for Aaron's sons thou shalt make coats, and thou shalt make for them girdles, and bonnets shalt thou make for them, for glory and for beauty. . . .”

Exodus  
xxxv

“And they came, every one whose heart stirred him up, and every one whom his spirit made willing, and they brought the Lord's offering to the work of the Tabernacle of the congregation, and for all his service, and for the holy garments. And they came, both men and women, as many as were willing hearted. . . . And all the women that were wise hearted did spin with their hands, and brought that which they had spun, both of blue and of purple and of scarlet, and of fine linen. . . . The children of Israel brought a willing offering unto the Lord, every man and woman whose heart made them willing to bring for all manner of work which the Lord had commanded to be made.”

During the building of the cathedral of Chartres, in the thirteenth century, a letter was sent by the French Abbot Haimon, of St. Pierre-sur-Dive, Normandy, to his English brethren of Tutbury, in Staffordshire, in which he wrote :—

“Who has ever seen or who heard in all the ages of

the past that kings, princes, and lords, mighty in their generation, swollen with riches and honours, that men and women, I say, of noble birth have bowed their haughty necks to the yoke and harnessed themselves to carts like beasts of burden, and drawn them, laden with wine, corn, oil, stone, wood, and other things needful for the maintenance of life or the construction of the church, even to the doors of the asylum of Christ? . . . There while the priests are preaching peace, all hatred is lulled to sleep and quarrels are banished, debts forgiven, and the union of hearts re-established. But, if anyone is so hardened that he cannot bring himself to forgive his enemies or to beg the pious admonitions of the priests, then his offering is withdrawn from the common stock as unclean, and he himself is separated, with much shame and ignominy, from the society of the holy people.”

“You see their work, you behold the material in which they wrought, as you stand before the western façade and gaze in wonder; for the stones, it seems, have become intelligent, and matter is here spiritualized. But you will almost cease to wonder when you remember the spirit in which they wrought it. Such was the spirit, and such only could be the spirit, which produced the master-art of Gothic, and led the daring architects from step to step in the attainment of their triumphs, as they left behind them the heavy piers and the thick dark arches of the Pagan Romanesque and arrived at last at the perfect expression of the Christian spirit in their soaring arches, their airy buttresses, and their pointing pinnacles flaming upwards to the skies.

“Who conceived, the question arises again and again, this admirable plan, this marvellous whole? Who were the artists of Notre-Dame? We are in great ignorance of the matter, and the question cannot be definitely

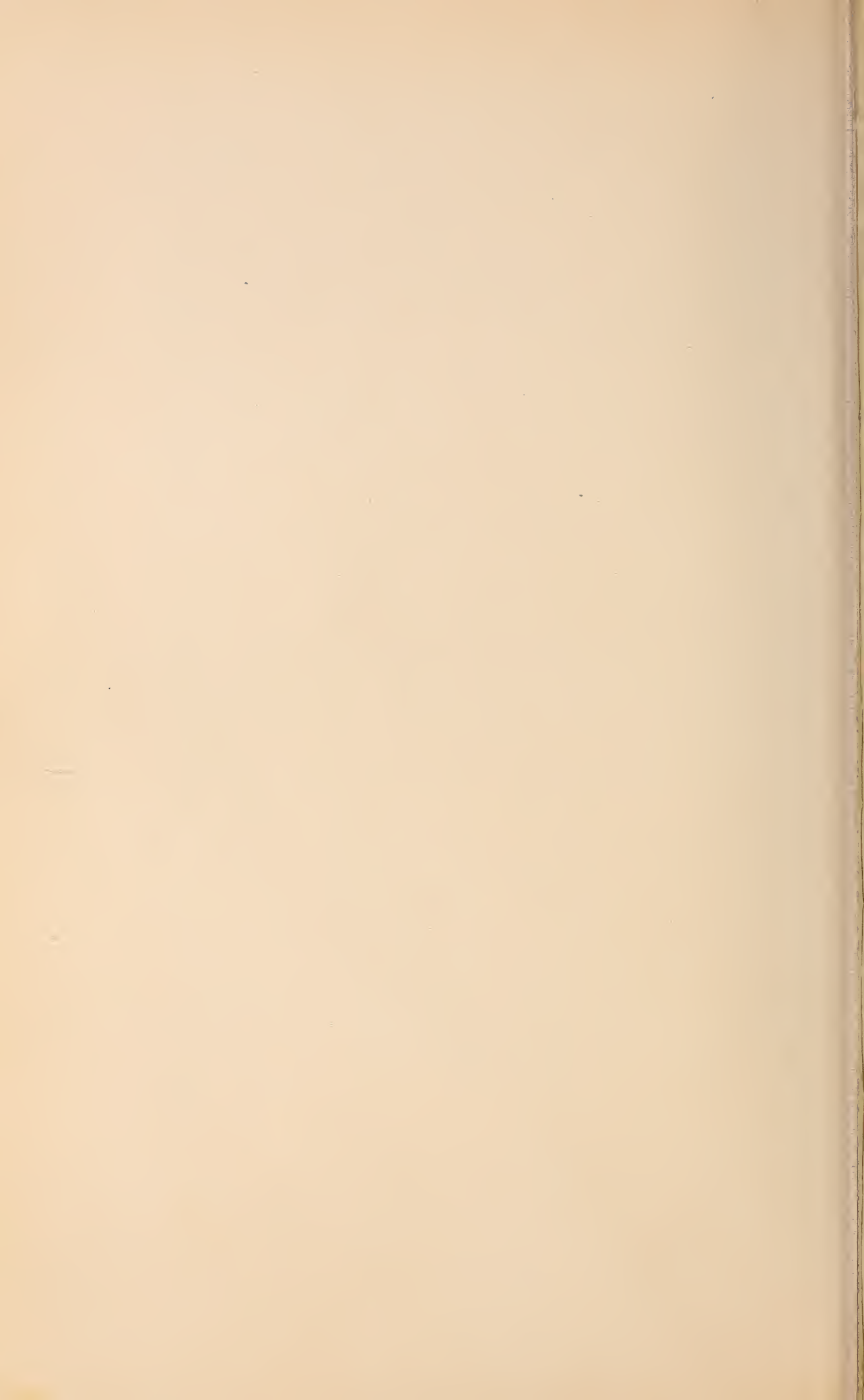
answered. . . . What were their names? No one knows. The names of some of the donors are preserved in the necrologies of the grateful canons, but of all the clever artists of Notre-Dame hardly one has left his name behind him. . . . This is in no way surprising when we remember the spirit in which these works were done. The cathedrals were built and decorated for the glory of God, not for the glorification of the artists. Men dedicated to the Church their money and their labour for the remission of their sins, and not with the object of acquiring fame.

“We have seen, and shall see again, how whole populations rose up and came on a pilgrimage from afar to build and to rebuild the house of God, when to the enthusiasm of the Crusades succeeded the holy ardour of religious construction, and men took the Cross, not to depart to war in the East, but to labour humbly at the work of God, Our Lady, and the Saints. Then from the distant cloister came forth the architect and artists, and, at the voice of a bishop calling for aid, the sacred work began. The peasants quarried stone and brought material, the young men dressed it, and the masons raised the lofty piers and fashioned the groined roof beneath the eyes of the ‘master of the work.’ The pilgrims would sojourn, perhaps, for a year in the town, labouring with such ardour that when the light failed they would often continue by the light of torches. Not far from the site of the church, in some adjacent monastery, the glass-painters designed and stained and fitted into the leads their coloured windows, and the sculptors chiselled bas-reliefs and statues. A man’s labour was his offering, his art very often his best and only alms. His name was one name only among a thousand, his work might surpass in excellence, but it would be the same in spirit with that of a thousand other pilgrims like unto himself. Why should his name therefore be recorded?

“So it came about that the ‘master of the work’ received from the many workers statuary of varying excellence, and gave it all its place in the Cathedral. Among the many thousands of sculptures at Chartres and Reims many are of very inferior merit. Many a chef-d’œuvre, on the other hand, on which the pious sculptor has lavished all his skill, is hidden in inaccessible nooks, or scarcely visible in the loftiest part of the building, thus showing clearly the devotion which inspired the worker.

“It was in this sense, then, that the Cathedral of Chartres was built ‘by universal suffrage,’ as Lowell put it, just as the entire population from the Coquet to the Tees, headed by the Earl of Northumberland, rose up to build the Cathedral of Durham. The nearest modern analogy to such enthusiasm is to be found in the history of Christianity in Uganda, or in the building of the Church of St. Saviour at Swindon by the united, unpaid efforts of the working men of that town. It was the living faith of the people, not the mere feudal requisition of their labour by the bishops, which created the mediaeval temples—faith strong and simple as that which inspired Sabine of Steinbach, or her who laid the last stone of the Dom of Köln.”\*

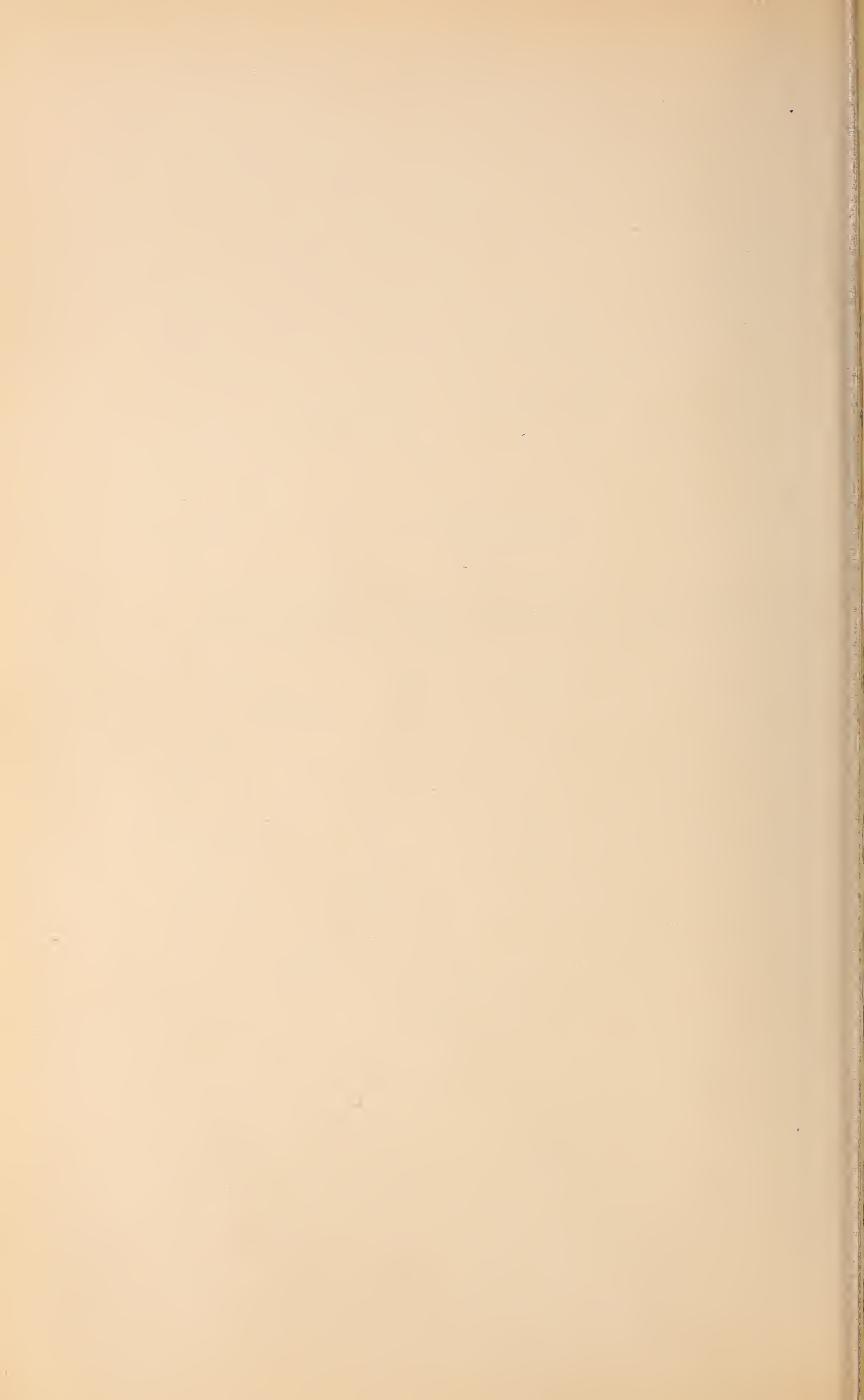
\* From *The Story of Chartres*, by Cecil Headlam.



PART I

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HISTORICAL AND DESCRIPTIVE





# NEEDLEWORK IN RELIGION

## CHAPTER I

### ORIGIN OF PATTERN. SYMBOLISM

*If we want to see the world in which we all believe, and to hold the creed which we all accept, in its most rational form, we must assume guidance and inspiration from the beginning.*—LORD BALFOUR.

**T**O understand the particular form of art with which this book is concerned we must seek for its origins or the roots from which it grew. Art is not a matter of chance or caprice: it followed a course of evolution which had its beginning long ages before the Church had its birth.

Origin of  
Art

It is in architecture and sculpture and the less perishable materials that we trace the development of art. For its beginnings we must go farther back before architecture was known to those earliest forms denoted by colour, or by some interlacing combinations which we describe as pattern. These were undoubtedly the expression of primitive thought; possibly in their beginnings no more than the gradual perception of the use of material from some chance accident they became by slow evolution a medium for expression which later on was to develop into writing.

Develop-  
ment

The intertwining of basket work, the interlacing of warp and weft in weaving, limited the constructive basis

of early pattern—if such it was—to a geometric figuring, but, whatever the material, or however put together, these forms had definite purpose like the pictorial expression which the cave man left and in which we profess to read some meaning. Can we with our accumulated knowledge throughout the ages touch *his* thought? For we have almost ceased to wonder, and in those far-off days wonder and fear accompanied the primitive man in his conquest of the wild world of nature. Wonder lies at the root of worship and with worship the upward way led. Of a later period Prof. Lethaby says: “The men who first balanced one stone over two others must have looked with astonishment at the work of their hands and have worshipped the stones they set up. All primitive work was more than his own, it was something found out, and who can say how much wonder at the magic of art was associated with the worship of images. . . . If Stonehenge is so amazing to us, what a wonder-work it must have been to the men of our islands who raised the mighty stones. . . . All over Europe the early morning of architecture was spent in the worship of great stones.”\*

Symbols

It was in this wonder period of the world's history that patterns or forms were used as symbols. They have become familiar by repetition and adaptation as the control over different materials extended, until they appear in the beginning of historic architecture by which time civilization had begun. Would civilization have come into the scheme of things at all without this wonderful unfolding of the mind and soul of man through the evolution of pattern and at the bottom of it all symbolic meaning—worship? Great architecture came in this way; surely, in its steady development, becoming the greatest outward and visible sign (symbol) of the inward and spiritual need of man, whence comes all true art.

To understand this, we must know something of the mental process which produced the symbol. That is, "to appreciate symbolism fully we must know the sign, hear the story, and then study the skies, the landscape and the social environment."\*

When asked for proof of the existence of the Creator, the Ainus point to the flash of lightning and call it the shining forth of God's glory, and they speak of the thunder as the sound of his voice. They have a name, Tundu, which means support, pillar, sustainer, upholder: a second word Shinda means "cradle." The Creator is so named because he is looked upon as the God on whose hands they rest. These people, the last remnant of a prehistoric race (still holding their old beliefs), inhabit an area spreading from Liberia in the north to the south of old Japan. The famous sacred mountain of Japan, Fuji, has its name in Ainu origin. In Ainu the word Fuji means fire, and is the name especially applied to this element when being worshipped. Fuji is in fact the name of the goddess of fire, the common name for fire being Abe.†

A symbol, which is a sign of some idea, quality or person, may be said to be represented by an object having in itself a meaning higher than appears to the eye. From the time of the cave-dweller to the Heralds' College of to-day, symbols have had in the mind of man a significance or purpose. They have been used to express belief in a great power controlling the universe and directing the destiny of man, and in this symbolic language lies the basis or starting point of all art expression by structure and colour which has come down through the ages.

When the primitive woman intertwined into her fibre mats and baskets the alternating bands of colour which we call pattern; when she interwove the finely shredded bark of warp and weft by a method which determined

Source of  
Pattern

\* O. T. Mason.

† *Enc. o Religions.*

the structure of all textiles and no later invention has changed; her sensitive fingers and sure sight truly guided the mind in awakening sense of the beauty which follows rhythmic repetition. But before the mind awoke to this sense of beauty the intention was to express ideas or aspirations in forms which have come through the ages

to us unchanged, or modified only by the necessities of material, and although these forms are still in constant use their original significance has in some cases been lost.

Let us consider some of these forms, and why they came to be used. The elements have from the beginning been a never-ending source of wonder and veneration to man; and as science discloses wonder after wonder that veneration ever increases. In the early expression of this wonder, one of the most

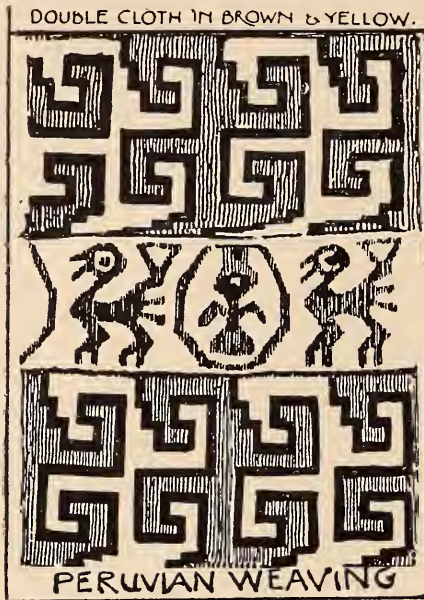


FIG. 1

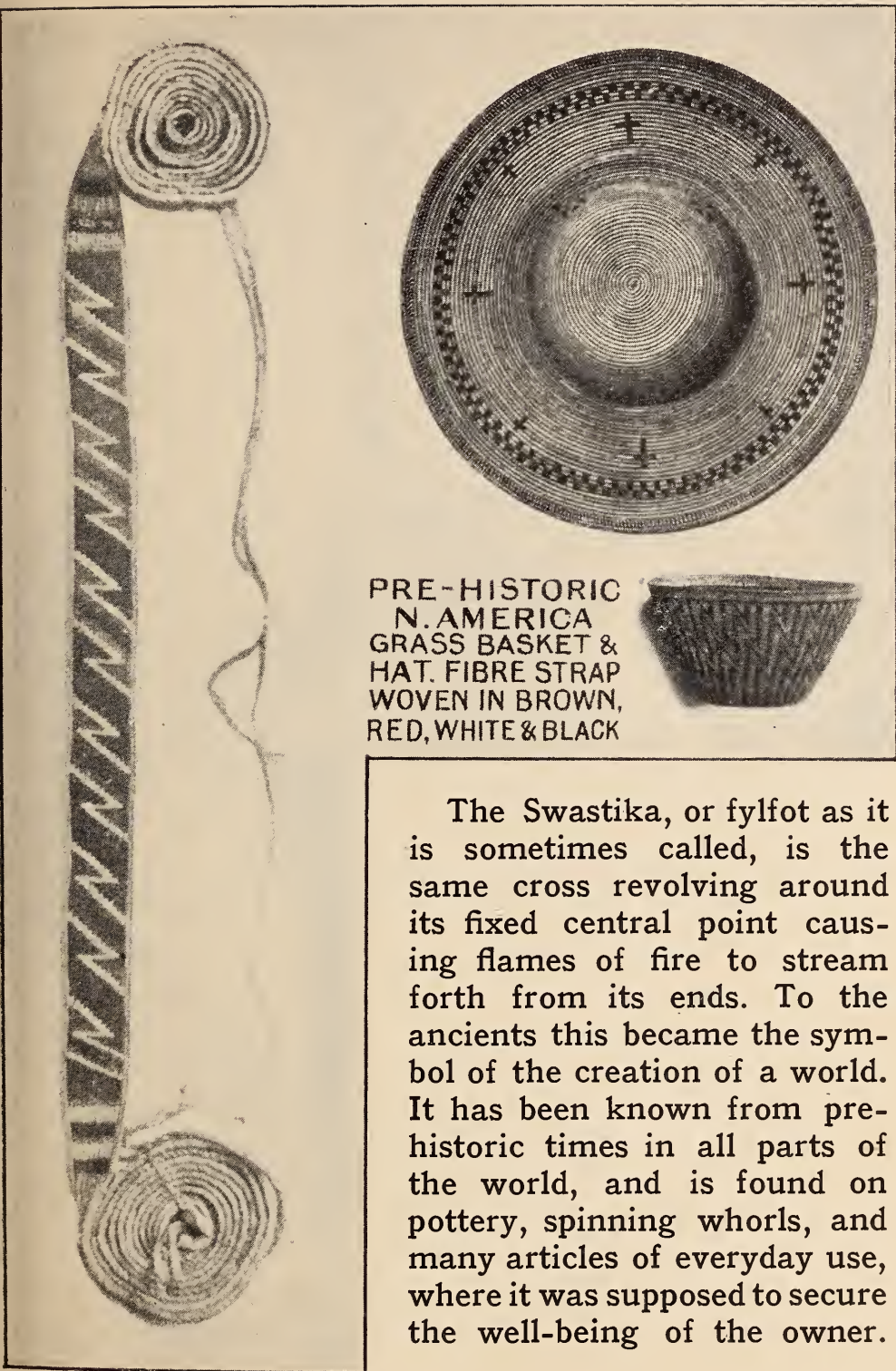
important of the elements—water—was represented by primitive peoples by a straight horizontal line, and by horizontal waved lines, which developed into waves with fish and afterwards the Argosy, all typifying the mother principle in nature, the productive source of animal and vegetable matter.

Again light (otherwise fire) striking from heaven is represented by a vertical straight line, and also by vertical waved lines in which form it represents lightning. The vertical line striking the horizontal results in the cross, that is fire and water united, which in various forms, and among different races, symbolized creation, ever in its various aspects, the unending wonder of all ages (Fig. 1a).



The Cross





PRE-HISTORIC  
N. AMERICA  
GRASS BASKET &  
HAT. FIBRE STRAP  
WOVEN IN BROWN,  
RED, WHITE & BLACK

The Swastika, or fylfot as it is sometimes called, is the same cross revolving around its fixed central point causing flames of fire to stream forth from its ends. To the ancients this became the symbol of the creation of a world. It has been known from pre-historic times in all parts of the world, and is found on pottery, spinning whorls, and many articles of everyday use, where it was supposed to secure the well-being of the owner.

FIG. 1A

The  
Swastika  
or Fylfot



Among the American Indians the Swastika represents the four winds having the same significance ; it is the Chinese symbol of "good luck" ; it is found in the British Museum in the form shown in the margin. Its pre-Christian use in embroidery is shown on the robe of Pallas Athene (Fig. 2) and in the weaving on page 6. It occurs frequently in early symbolic Christian art, and it continues to be used to this day in an emblematic manner by communities of people and by individuals, though this modern use has sometimes a really grotesque misapplication of the old significance.

The prehistoric symbol of the cross in its varying forms is said to be derived from the rubbing of two sticks at right angles to obtain fire by friction, and this probably connected it with the ancient worship of the sun, the fire god.

The prehistoric Egyptian cross was formed of two right angles in contact. The sacred letter of the Egyptians, the Tat, also used by the Greeks as the Tau, with the same symbolic meaning, had its significance in later times further emphasized by becoming also the symbol of the keystone of the arch. In India the Tau signified protection by the great spirit.

The Ankh is yet another form of the cross ; it is the Tau with the addition of an oval placed on top, and like the other forms of the cross signifies creation. This form is common in Egyptian archaeology, and can be seen several times repeated in the stele, the date of which is 2000 B.C. (Fig 3). It is the Crux Ansata or "hidden wisdom," meaning life or the creative principle. It is constantly seen in the hand of Egyptian deities. In Fig. 4



FIG. 2

The Tat  
or Tau



The Ankh



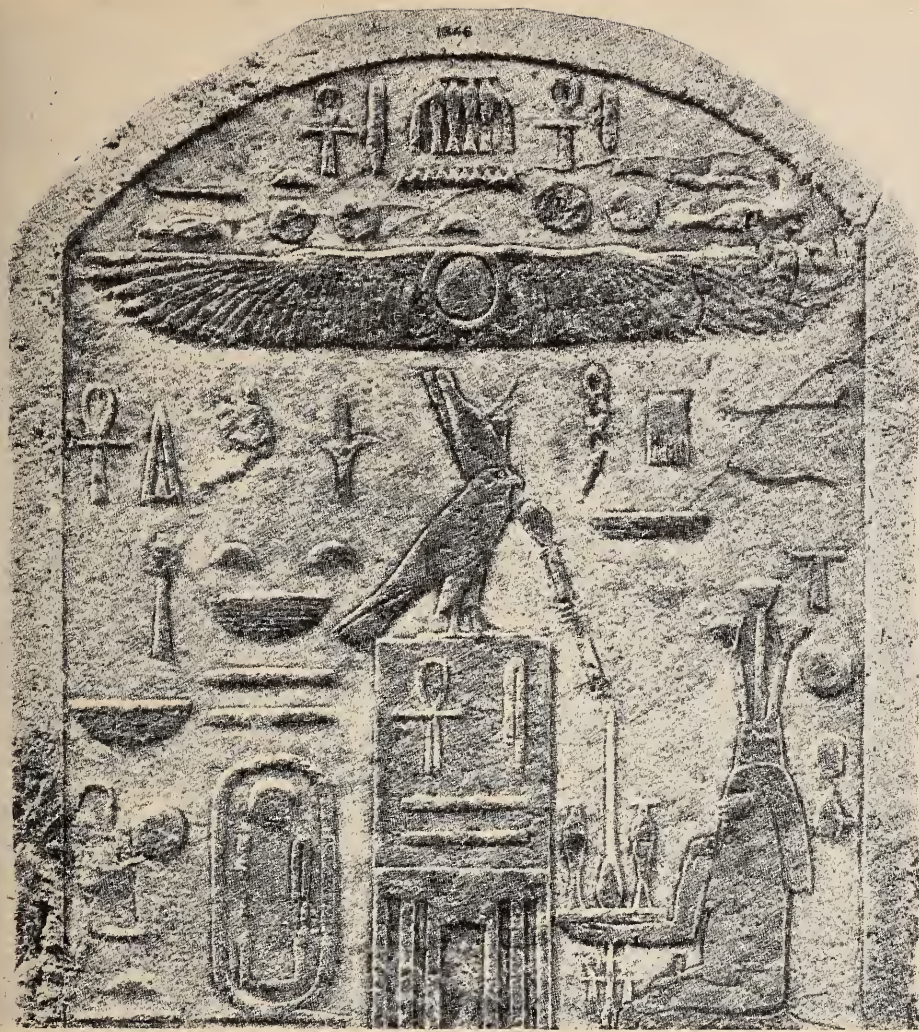


FIG. 3



FIG. 4

the god Osiris is represented as rising from the dead with this symbol of life in each hand. The common use of the Ankh in Egypt explains its place on the tombs of the early Coptic Christians, to which further reference will be made.

#### The Circle

The Circle in prehistoric times was symbolic of the sun, and to the sun-worshippers it was the symbol of their god. In Egyptian symbology the circle stands for the sun god Rā. Signifying eternity, having no beginning and no end, it becomes also symbolic of life itself, spiritual and material. In astrology and astronomy it was used as a symbol of Sol, and in this form it is represented as a point within the circle from which every part of the circumference is equidistant. This symbolic circular form was used as the plan of the Druidical temples, as at Stonehenge ; also of the round towers and monoliths distributed all over the world, quite a number of them being in Ireland, where we should remember Christianity was early established. These symbols of an earlier belief may have suggested the shaft of the tall uprising cross which came later in the history of religion. The votive stones and cairns all have the same significance, as did Jacob's ladder at Bethel.

#### The Crescent Moon



The Crescent Moon, like water, represented the feminine principle. It was the symbol of the moon in most ancient religions. The Greeks used it as the symbol of Artemis, the Egyptians of Isis, wife to the god Osiris, and it appears in the symbolism of the Jews. In architectural symbolism it was represented by the arch supported by two pillars. It is constantly recurring in various forms and materials with this significance, as may be seen in some of the illustrations here given, those of embroidery to be specially noted.

The moon and sun in combination are frequently found in Christian art. On one side of the tower of the great west entrance to Notre-Dame, Paris, is the symbol



of the sun, on the corresponding left tower is the crescent moon, having the joint symbolism of the dual principle, day and night, male and female, birth and death throughout eternity. On Plate I is shown the use of this symbol in like combination with the sun in English needlework of the thirteenth century, and at Plate VII it is found on a modern altar frontal of great beauty ; it appears on the dalmatic of Charlemagne, on Plate XXIV.

The Equilateral Triangle is another form which has been found amongst primitive peoples. Its significance in eastern religions is the triune nature of the deity, and at a later period, on a lower plane, of man as the microcosm of the macrocosm.

This symbolic form appears in the construction of the pyramids. The natural triangular form of the mounds of St. Michael's Mount in Cornwall and Mont St. Michel on the coast of France may have suggested their use as symbols, especially by mariners who passed that way. The Baal fires were kept burning on their summits by the sun-worshippers, whose myths were probably brought to the west by Phoenician traders.

In the Christian Church the triangle is used as symbolic of the Holy Trinity, three in one. The triangle in trefoil form has this significance. In the fifth century St. Patrick used the shamrock to symbolize the Trinity, and it became the national emblem of Ireland.

The Double Triangle, the seal of Solomon, denotes in Christian symbolism the perfect God and perfect man. The lower base of the triangle signifies spirit, the two sides soul and body, the apex pointing upwards. The intersecting triangle with apex downwards represents the Deity descending into matter.

The Five-point Star, which stands for the descent into matter, denotes man as the son of God. In olden times, the proper attitude of prayer, as it still is in the Eastern

The Triangle



The Double Triangle



The Five-point Star



Church, was that of standing with head erect and two hands raised. This in the symbol of the five-point star was the divine Trinity operating in the world of dual existence. Mystics in the Middle Ages taught that three points of man should be pointing upwards and only his feet should be upon the earth, in contrast with the animal whose members point to the earth from which he takes his sustenance. When the star is depicted in any representation of the stable of Bethlehem, it should be one of five points, not one of many points, when it loses this significance. (See the seal of the Bishop of Winchester, Fig. 33.)

Christian  
Symbolism

During the early period of Christianity, when its adherents were persecuted for their faith, secret signs became necessary for the identification of the brotherhood. The followers of Christ, familiar with the symbols of those beliefs they formerly held, which were still sacred to their persecutors, quite naturally felt safe in using them. But, in adopting the old symbols, they gave them new meanings fitted to the higher teaching of Christ.

The earliest examples of Christian art as revealed in this new form of symbolism come from the catacombs or cemeteries, as they came to be called by the early Christians from the Greek coemeterium or sleeping-place, a word which would seem more fitly to express their new hope of resurrection.

The Chi Rho



One of the earliest used, which has become most familiar, is the sign adopted by Constantine in A.D. 313, and placed by his command upon the Labarum or Imperial standard of Rome. It still remains the accredited monogram of Christ both in the Eastern and Western Churches. This monogram has been found in several forms, one of them was used upon coins of Herod (37-4 B.C.), showing its use previous to the Christian era. It was found in the catacombs in the form

shown in the margin prefaced with IN in the second century, this combination meaning In Christo, thus proving its origin in connection with Christ to be anterior to Constantine ; but its use as Christ's accredited symbol is not authentic before its adoption as a sign of the Christian faith by him.



FIG. 5

Fig. 5 shows the impressions on pewter taken from the Thames, dating from the Roman occupation of Britain,

which represent some forms used in the present day, and in Fig. 12 can be traced a resemblance to the horn of Horus, a well-known Egyptian sign emblematic of the divine son. The monogram appears in the fourth century with the Alpha and Omega (Fig. 6) which, like the monogram itself, had its origin in pre-Christian times. In the Hebrew form the Alpha and

Omega was a Alpha and Omega



FIG. 6

common expression, meaning entirety.\* Its form, as derived from the first and the last letter of the Greek alphabet, denotes in Christian symbolism the first and the last.† Used in conjunction with the sacred monogram, it signifies that Christ makes the last things as the first. Its constant appearance on tombstones is the sign that the Christian's hope lies beyond the grave. When used with a surrounding evergreen wreath, it is symbolic of victory over death; used in a circle, it is the symbol of eternity; in a triangle the Trinity. These combinations are expressive of the belief in the deity of Christ.

Disguised  
Cross

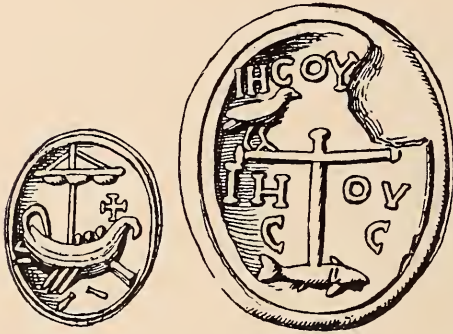


FIG. 7

FIG. 8

The Cross is a later symbol in Christianity than the monogram or Chi Rho. Its early use is shown in a disguised manner by the cross-yard of a mast in Fig. 7 and in Fig. 8 by the anchor, when it becomes the symbol of hope; used in conjunction with fish and anchor, as in this example, it signifies that the Christian's hope lies in Christ.

St. Andrew's  
Cross

The St. Andrew's Cross has been found in primitive basket work, where it is sometimes known as the snake pattern. The snake being held in fear as the guardian of the "water-source" by some aboriginal peoples, it is constantly represented in their basket work and weaving, and can be seen in some of the old examples at the British Museum, with the form shown in the section of a basket at Fig. 9 (p. 15), where the upper and alternating bands of pattern have the original snake pattern, the intervening bands show its development into the cross by the halves of two of the units of the first. As a cross it retains the original significance. It is a most interesting specimen of the development of primitive thought in

pattern controlled by the nature of the material. To suggest that the **X** of the sacred monogram may have its origin in primitive work of this character is not merely a wild conjecture.

The St. Andrew's Cross is said among Christians to be derived from the Latin numeral X. There is the same tradition attaching it to Achaius, King of the Scots, as to that of the sacred monogram and the Emperor Constantine.

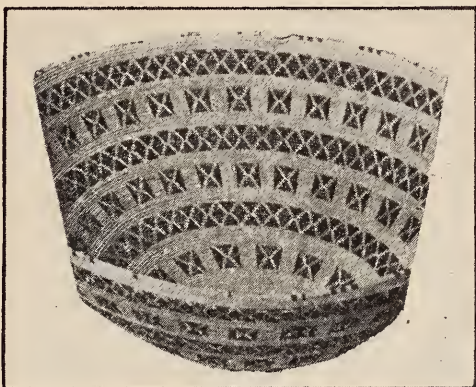


FIG. 9

From this tradition it becomes in heraldry the emblem of St. Andrew and the national device of Scotland, in which character it joins the two crosses of St. George for England and St. Patrick for Ireland in the national ensign of Britain.

A curious parallel to this modern arrangement is found in Fig. 10 on Coptic tapestry from the early Christian tombs of the fourth century A.D. The cross of St. George also appears on the crown of the English sovereign.



FIG. 10

The Latin Cross with the long lower limb, although found in the second century, did not come into common

use until the fifth. By that time realistic renderings of events in the life of Christ were used, and in Fig. 28 is<sup>27</sup> shown the Latin cross in one of these, from a beautiful ivory of that period in the British Museum.

The cross, having in its hidden form a special significance by the early Christians, was further emphasized when, in A.D. 110, they adopted the custom of making this secret sign on the body, as a mark of recognition among themselves. This custom finds its parallel in the secret signs of tribes and associated bodies of people in all ages down to the present time.

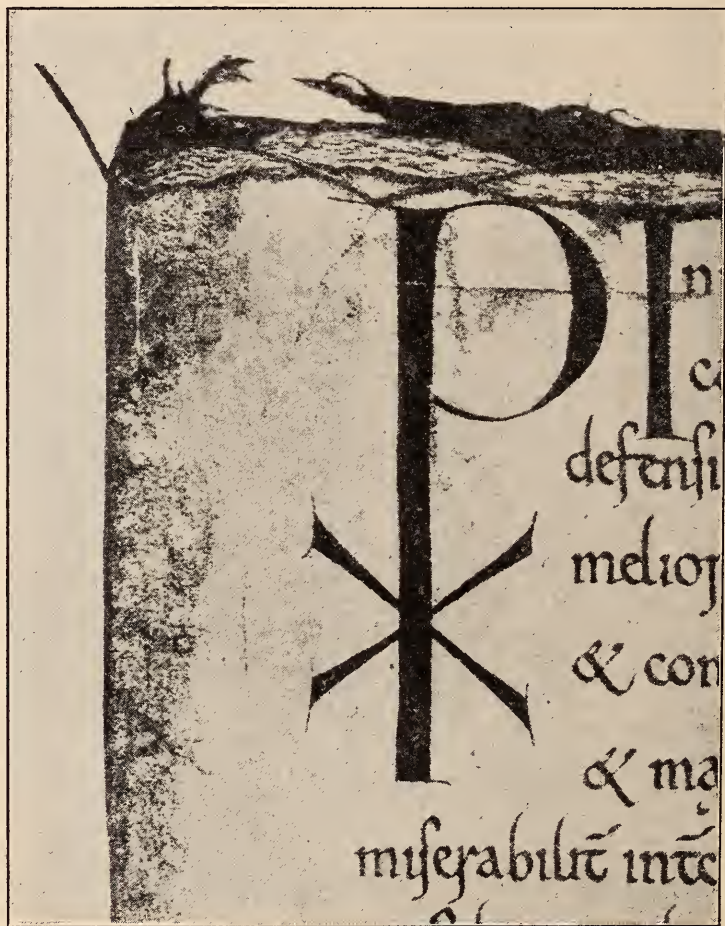


FIG. 10A

Early deeds and charters were often prefaced with a cross as a pledge that the statements contained therein were true. In the form used at the beginning of this paragraph (Fig. 10a) it is the sacred monogram, and prefaces the charter given by Edward the Confessor to Westminster Abbey in 1066. The cross occurs in ecclesiastical printing of to-day likewise, and the symbol or mark used by illiterate persons for their signature is still required to be that of a cross. Bishops also prefix a cross to their signatures. It was required of some merchant guilds in the Middle Ages that, to secure honesty in dealing, not only should sales be conducted in the open market before witnesses but in the presence of the cross also. We have evidence of this custom in the old market crosses, and although some of these have been swept away, the name remains to remind us of its significance in the past. In a sense, therefore, the cross has a dedicatory character ; it is still so used architecturally and in embroidery in conformity with church ritual. Italian samplers of the seventeenth century are often prefaced with a cross and this is one of the marks of identification of this period. The Latin cross has sometimes a double cross-piece ; this is the emblem of the Knights Hospitallers, and appears on their seal at Fig. 33. In the cruciform plan of Christian buildings after the basilica form was abandoned, the Latin cross was adopted in the West and the Greek cross in the East. This it is said was due to the fact that the Romans were matter-of-fact people, while the Greeks being more idealistic preferred the less realistic form. In the plans of some churches the double-cross form can be traced.

The Tau Cross of the Egyptians and Greeks was the emblem of St. Anthony of Egypt, who wore it on his cloak, and it became the badge of the Knights of St. Anthony. It was constantly in use in early Christian days, and in the illustrations here given can be repeatedly

The Cross of  
St. Anthony

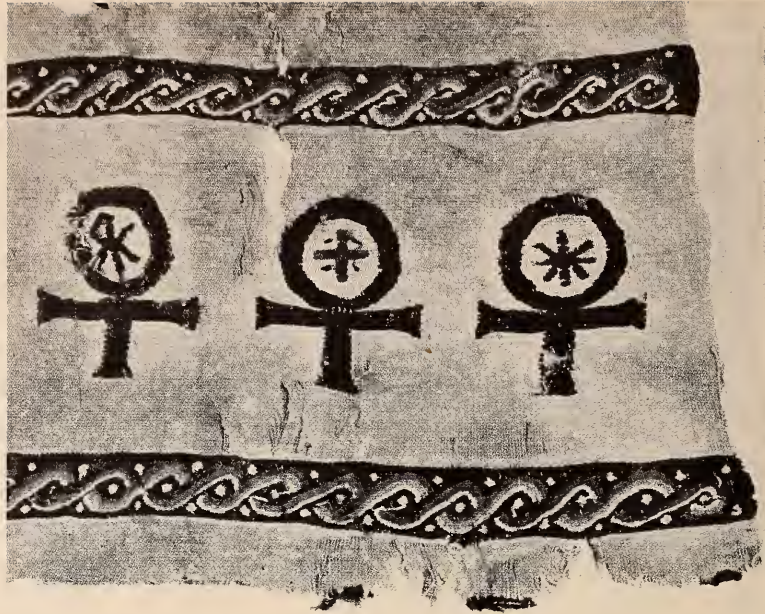


FIG. 11



FIG. 12

seen, but special reference is made to Plate II and Plate XXIV.

The Ankh was used to represent the cross by the early Christians of Egypt; it is frequent in Coptic tapestries as in Fig. 11, and Fig. 12 shows an extremely interesting development of this older symbol from the grave of an early Christian. Its use by the early Christians is significant of the blending of old faiths with the new.

Such crosses as that of St. Piran in Cornwall may be used to illustrate the



development of the ankh form. St. Piran was sent by St. Patrick to preach in Cornwall. The little Anglo-Saxon church near which this cross stands is almost entirely submerged through the silting of the sand from the seashore.

The Swastika or fylfot was used in the early church. It was found in the Christian catacombs as a disguised symbol having its original significance applied to Christ. It appears frequently on vestments and in the old manuscripts. The beautiful page from the Lindisfarne gospels illustrated on Plate II shows the use of this symbol combined with the Tau and the Greek cross. Although these forms by their repetition are not particularly striking in a border enclosing elaborate interlacing ornament, it cannot be said that they were placed thus regardless of their symbolic significance, for it will be noticed that the interlacing pattern is merely the enrichment of these symbolic forms, and they must therefore be taken as the motive or intention of the design. The fylfot is also to be found on the embroidered mitre of St. Thomas Becket at Plate XVII, where it has the Scandinavian character. At Plate XXIV it is to be found on Charlemagne's vestment and also on the mitres of the two bishops represented in Fig. 35.

At this point the example of prehistoric Peruvian weaving on page 6 may be studied, being contemporaneous with these examples.

The Circle in the symbolism of the Christian Church retains its older meaning of eternity. It constantly appears in various combinations from the earliest Christian times. Combined with the cross, it forms the Clavis, and is shown at Fig. 13 (p. 20), from a Coptic tombstone of the seventh-century. The same example has other interesting symbols to which reference will be made later. The Clavis was also used on the much cherished Dalmatic of Charlemagne, in the Treasury of St. Peter's, Rome, shown on

The Clavis



Plate XXIV. The Crescent moon does not lose its older significance by its adoption in the Christian Church as a symbol of the Blessed Virgin, who is often represented standing with a crescent moon, horns upward, at her feet.

The Ship

In the adoption of the Ship to symbolize the Church (as bride of Christ) bearing the faithful over the sea of life, we have the germ of the old symbolism of the argosy, as in Fig. 14, from the catacombs of the early Christians, and the same idea is expressed in Fig. 15 from the silk wrapping found on the body of St. Cuthbert. A similar and later aspect is that of the Blessed Virgin as Our Lady of the Sea with her blue mantle, a type of the great mother. The great bell at Hampton Court



FIG. 13

Palace, which strikes each hour with deep resonant note, bears the inscription in Latin, "O blessed Mary, Star of the Sea, help us." This bell was made for the Knights Hospitallers of St. John of Jerusalem, who had a residence near the site of the palace, and it was from their chapel that Cardinal Wolsey transferred the bell.

FIRMA VICTORA QV EVIXITANNIS  
LXV

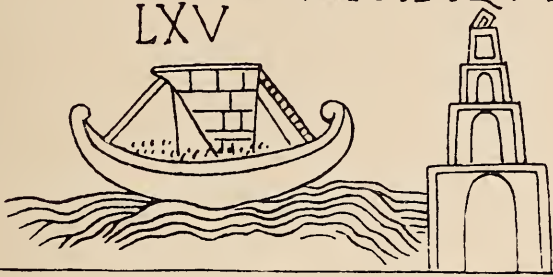


FIG. 14

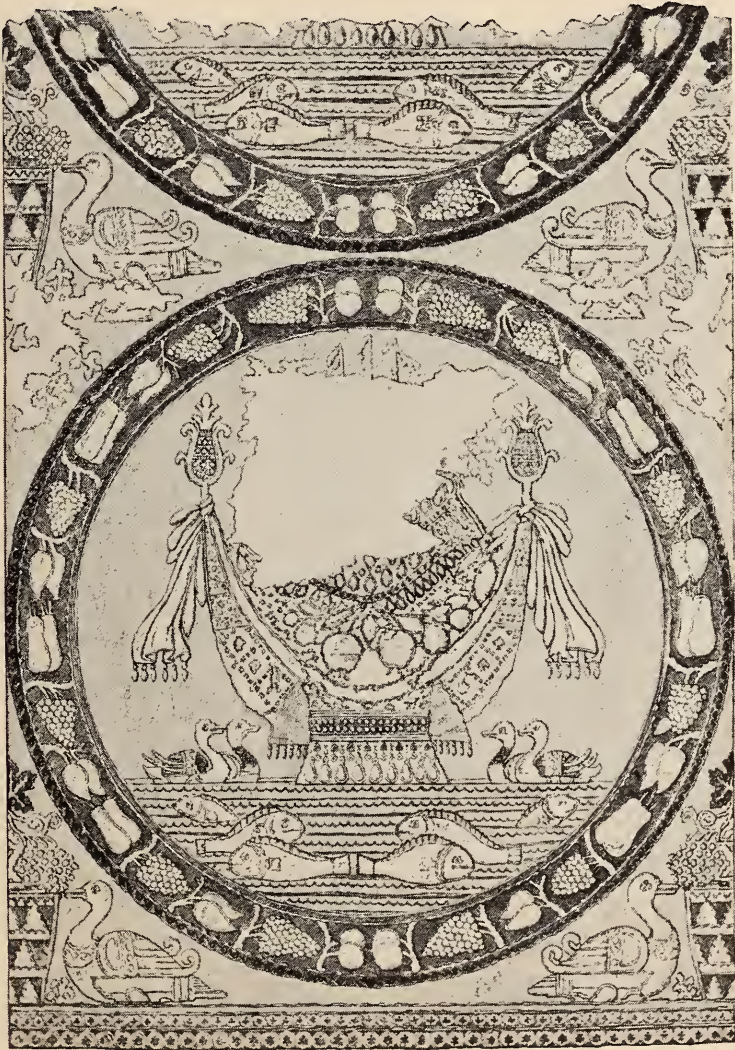


FIG.  
15

Among the earliest symbols are those denoted by animal forms. In the Christian Church the Fish was used as early as the second century as a symbol of Christ through the hidden meaning attached to the Greek words Ichthus and Christos, these two words having the same numerical value. It was used alone, as on the floor tiles of the Chapter House in Westminster Abbey, but frequently in other combinations as in Fig. 8; the hidden symbol of the cross in the anchor signifying hope had its meaning emphasized in combination with the fish, the two together signifying the source of the Christian's hope to be in Christ.



FIG. 16

The Lamb in the Jewish religion was symbolic of the coming Messiah. In the Christian Church the Good Shepherd carrying the Lamb signifies Christ. This aspect developed through its early use as a hidden sign by the early Christians, said to be derived from the old theory of Hermes carrying the lamb for sacrifice and again from the quite different idea of Orpheus charming the wild beasts, a type of this being found in the catacombs of the second century. Fig. 16 illustrates the subject on a gem in the British Museum.

The Dove, Columba, symbolic of the Holy Spirit, is found in the catacombs in early Christian period and onwards. It is often represented as flying down from heaven, sometimes entirely surrounded by a nimbus, at other times with the halo around the head. It was in early times used in representations of the baptism of Christ, and became typical of baptism. With the olive branch it symbolized peace.

“Knowledge is the special attribute of the Holy Spirit; hence he bears the book, the symbol of intelligence and reason. He is the instructor of the ignorant, the illuminator of the blind, the Spirit of truth to abide with man for ever. The Spirit of wisdom reveals

God to man ; the Spirit of understanding teaches us about Him ; the Spirit of counsel teaches us to distinguish good from evil ; the Spirit of strength enables us fearlessly to struggle for the right ; the Spirit of knowledge guides us into the way of peace ; the Spirit of godliness gives us love ; the Spirit of fear teaches us humility and the reverence due to the great King. '\*

It is in this comprehensive sense that the symbolism of the dove must be studied in sacred art.

The Lion in the Jewish faith signifies the tribe of Judah. In the Christian Church it signifies strength and stands for St. Mark. In English heraldry it has been placed on the royal standard in much the same way as the Chi Rho was used by the Roman Emperor Constantine.

The Eagle is the Old Testament symbol of triumph over death, probably from the older tradition that being the king of birds it was able to fly to the heart of the sun and return with renewed life. It stands for the evangelist John, who it was held by the early Christians was to live until the second coming of Christ.

The Bull, a creature of sacrifice in the cult of Mithra, became in the Christian Church the symbol of St. Luke, and the group symbolic of the evangelists was completed by the man being adopted as the symbol of St. Matthew. On the tower of Laon Cathedral, in France, figures of bullocks have been carved. These are intended to commemorate the part these patient beasts played in the building of the cathedral by drawing the stones up to the great height upon which it stands. They are not symbolic in the meaning now dealt with, but none the less do their figures represent an idea, and therefore may stand as an illustration of how certain symbols originated. The four symbols of the evangelists are represented winged in accordance with the vision in Revelation, and that recorded in Ezekiel. Their use dates back to the fourth century in Western Christianity, but was not common to the East until a much later period. These

\* Hulme.

symbols are of course very familiar in embroidery and weaving from the Coptic examples onwards.



FIG. 17

The Peacock in the worship of Juno was looked upon as having an everlasting watchfulness bestowed upon it through the many eyes in its tail. The early Christians, in absorbing the peacock into their hidden signs, developed it as the symbol of immortality, in which sense it

appears on the silk grave wrappings from St. Cuthbert's tomb shown at Fig. 17. In embroidery, as in painting, the feathers of the Seraphim are depicted as having eyes like the tail of the peacock.

The Phoenix, a mythical bird, destroyed by fire only to arise again from its own ashes, symbolizes in the Christian Church resurrection.

The Stag has been throughout the ages a mythical figure. The Psalmist refers to it as the hart panting for the water brooks. In Christian symbolism it stands for the soul thirsting for baptism and represents St. Hubert, one of the notable illustrations being the carved representation over the doorway of the beautiful little chapel of the castle of Amboise in France.

The Dragon or Serpent represents the evil principle—knowledge without love. In the story of the Garden of Eden the serpent was used as the tempter. In Chinese mythology it is displayed as the dragon of human nature seeking and pursuing the pearl of happiness through the waves and clouds of this world of illusion. In old Hebrew prophecy the Messiah to come was to bruise the head of the serpent and tread him under foot. This signification was followed in the Christian Church when the serpent was adopted as the symbol of Satan and the powers of evil. Like many other symbols having a double meaning, the serpent is also used as a symbol of healing—as was the serpent of Moses in the wilderness. It is in this sense the emblem of the medical profession.

Flames of fire signify the coming of the Holy Ghost at Pentecost. This symbol is represented on the foreheads of the Cherubim or Seraphim, who were life-bringers. It is sometimes displayed as a triple flame.

From prehistoric times colour has had great significance in ritual. The blue, purple, and scarlet of the Tabernacle in the wilderness, commanded to be an inspiration to the children of Israel, could not have been un-

Colour  
Symbolism

known to them from their previous experiences. Colour has been used for a like influence in the Christian Church, in richly-coloured storied windows, mosaics, painting, and embroideries. In the Christian Church the five mystical colours of the Levitical law were used, viz. red, blue, purple, white, and gold. In the early Christian Church colour was used symbolically in vestments and hangings without regard to periods other than that the richest and most beautiful were kept for festivals, and this practice still prevails in the Eastern Church.

White is used to symbolize the Deity. The greatest heat of metal is white heat; that is, the radiance around the throne of God and the Lamb. "His head and his hair were white like wool."\* It also symbolizes purity and innocence. In heraldry white is represented as Luna, the crescent moon, or argent.

Yellow signifies sovereignty. Being the colour of gold, it represents the most precious metal. It stands for the sun. In heraldry it is represented by the point within a circle, and the word used in royal heraldry for gold, signifying the sovereign, is Sol.

Red, the colour of blood, typifies life, emblematic of the lightning, fire from heaven, the masculine principle, and in heraldic printing is represented by *vertical* lines. In royal heraldry its sign is Mars.

Blue is the colour of the feminine principle—it is emblematic of the soul and of the heavens, also of water, the matrix or great mother. In heraldry it is represented by *horizontal* lines, and by the astrological sign of Venus.

Green is emblematic of the earth, the birth colour. It is the life of the flower. In India a girl baby is always given an emerald. In heraldry it is represented by the sign of Mercury.

Purple is the royal colour, originally supposed to be for queens (crimson being used for kings). In heraldry



it is known as purple. In gems it is represented by the amethyst.

Black symbolizes the evil principle—hell, night, the great chaos before God thought and it was light. It is emblematical of sleep and rest, and is represented in royal heraldry by Saturn and in ordinary by Sable, and in heraldic printing by *vertical* and *horizontal* lines crossing, making a chequer.

Rose Pink—a very beautiful colour symbolic of Divine love is the colour of the heraldic rose.

Dark Red—emblematic of destruction, war, catastrophe and of martyrs.

In flower symbolism, the Lily is the emblem of the Holy Virgin. It signifies purity and innocence. In the Middle Ages the archangel Gabriel is represented holding a lily. The Fleur-de-Lys was used earlier than the lily as the symbol of the Virgin. Floral  
Symbolism

The Rose is emblematic of the Rose of Sharon. This was probably not the flower recognized as the rose of Sharon, but was that common to Persia and in the hanging gardens of Babylon. It was first used in the Christian religion in the form of the dog-rose of five petals, afterwards in church embroidery it became the many-petalled rose which was used as the emblem of the Virgin Mary—our “Lady of the Rose”—and is also emblematical of love. The rose of five petals was the Tudor rose. Heraldic representations have the calyx (or “barbs”) showing well between the petals; and it is also represented with a centre set of repeating petals.

The Tulip is used as the emblem of the chalice, the Holy Grail, the woman. Although represented in many colours, it is usually of yellow with pink markings.

Love-in-the-mist, a five-petalled flower frequent in Italian needlework of the sixteenth century and onwards. Its colour is blue and green. As blue it represents the soul almost hidden in the feathery mass of the green

calyx, emblem of earth. It is emblematic of the Incarnation.

The Columbine (Columba) is emblematic of the Dove, the symbol of the Holy Spirit. It has a further significance of inspiration.

The Thorn typifies Tribulation. It is associated with the crucifixion of Christ.

Olive signifies Peace—Reconciliation. It is sometimes given to St. John. Its oil was used in the Temple for anointing. It was this oil which Jacob poured upon the pillar he set up in Bethel. Because of its great use to man it was used also as an emblem of plenty. In one or other of these meanings it was used on coins, and, while not native to this country, it is placed in the hand of Britannia on some of the older coins, where it signifies peace and goodwill.

The Vine in the Old Testament is referred to by the Psalmist (Ps. lxxx, 8-14) as symbolizing the people of Israel.

“Thou hast brought a vine out of Egypt, thou hast cast out the heathen, and planted it. Thou preparedst room before it and didst cause it to take deep root, and it filled the land. . . . Why hast thou broken down her hedges, so that all they which pass by the way do pluck her? . . . Return, we beseech thee, O Lord of hosts; look down from heaven, and behold and visit this vine.”

The Vine as the symbol of Christ in the Christian Church is derived from His own words, “I am the true vine.” It signifies also the Spiritual Life and the Eucharist.

The Crown Imperial is emblematic of sovereignty. There is a pretty legend attached to this flower. When Christ walking in His garden saw the Crown Imperial Lily, which was originally white, He remarked her beauty and named her the queen of flowers. Puffed up with pride, when He passed her again, she forgot to

make her obeisance with the other flowers. Christ then turned and looked upon the lily, and she, becoming overwhelmed with shame, blushed and hung her head, and on her pistil a tear-drop hung. From that time the Crown Imperial hangs her head and carries a tear-drop, and if this is wiped away it quickly returns.

The Pomegranate has the same symbolism as the Tree of Life. It is emblematic of Immortality. A section of the fruit showing the seeds contained in it, each one of which contains potentially the whole tree, is symbolic of fecundity. It may have this significance as used in Fig. 15.

Evergreen trees, such as the bay, laurel, ivy, myrtle, are emblematic of triumph over causes of destruction and death, and were so used in pre-Christian ritual. In ancient times the palm branch typified victory. Its use in the Christian faith is to signify triumph in the race of life.

After the conversion of Constantine, when Christians no longer feared persecution, they did not need to disguise their faith by the use of symbols belonging to a former age. But, notwithstanding this, they did not discard them. On the contrary, they found the familiar symbols with the new meanings attached to them so valuable as a means of instruction in the Church, that not only were they retained, but, as the teaching of the new faith became more systematized and formal, symbolic expression developed likewise, and realistic representations of Christian truths were considered necessary for the instruction of the unlettered people.

The symbolism attached to the Tabernacle and the Temple speedily influenced the Christians when they in their turn needed to provide their own places of worship. In the development of building old traditions prevailed and can be traced back to the ancient Egyptian temples. While these cannot be dealt with here, something may

Architectural  
Symbolism

appropriately be said of some of those forms which have been mentioned as giving rise to the whole practice of symbolic expression in Christian art. The circular form, so often recurring throughout the ages, can be traced in the Temple Churches, and also the cross in the cruciform plan of the early churches. To take the Temple Church in London as an example—its original form in the eleventh century was a circle to which was added a nave with the proportions of a double square, and resembling the Ankh form of the cross as used in the plan of the early Basilicas. An Anglo-Saxon form is shown in the



FIG. 18

plan of Witton Church at Fig. 18. The Templars, probably by reason of their close connection with the Lodges of Church Masons, carried on symbolic tradition which is said to have originated in the building of Solomon's Temple, and continued without break until the end of the fifteenth century. These bodies of men have left their splendid record of service and faith embodied in the glorious buildings they raised. In the Temple Church, besides the structural symbolism of circle, triangle, square, and the ordered measurements, we find the Agnus Dei, the red cross of St. George, the crescent moon horns upward with cross issuant from it and displaying the cross arising like the pole or mast of a ship, signifying the Virgin Mary; the five-point star, the double triangle, the Alpha and Omega, the Chi Rho or sacred monogram, and the eight-pointed star of the Knights of Malta. The winged horse or Pegasus, in former times signifying inspiration, or the flight of the intellect to its source, is also there as the badge of the Templars.

The colours in this church are principally those of the Virgin Mary, to whom the church is dedicated. The Knights Templars were one of the five great secret societies which had masonic signs and symbols. Their

use of the three important symbols of Circle, Tau, and Triangle is surely not unconnected with their former significance in pre-Christian times.

In Fig. 19 is shown the Anglo-Saxon form of the early

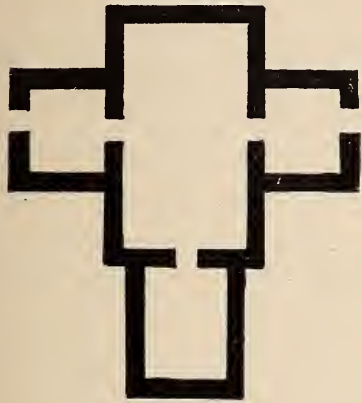


FIG. 19

cruciform church, as at Bradford-on-Avon. The old tithe barns have the same plan in some cases. At Glastonbury the symbols of the four evangelists are set at the gable ends of the building. It may quite rightly be claimed that the plans of these buildings were necessitated by constructional requirements, but, when once the symbol was there, it certainly had its influence architecturally in

this particular as in others. In certain plans of buildings, such as the five-pointed (or sided) plan of the Lady Chapel at Wells Cathedral, it is pretty clear that the symbol produced the plan.

There are certain similarities in the symbolism of priestly vestments of the Jewish and the Christian churches. The ephod of the priest of the Tabernacle, woven in the symbolic colours of gold, blue, purple, and scarlet, was of fine twined linen, with its girdle of the same material ; and may be compared in the Eastern branch of the Christian Church to the stoicharion and its accompanying zone, and in the Western Church to the alb and the girdle always worn with it. The girdle is symbolic, in its older significance, of the life that is and the life to be.

The robe of the ephod has certain characteristics of the Phelonion in the Eastern Church and the Chasuble of the Western Church. In each case the originals had the form of a circular cloak, without seam, having a "hole in the top of it in the midst thereof." The circle

The  
Cruciform  
Church

Symbolism  
of  
Vestments

with hole in the centre is again the application of the point within the circle signifying the Deity—boundless. The Phelonion of the Eastern and the Chasuble of the Western Churches, being corresponding garments, have the same significance. The Chasuble assumed the further significance of representing the seamless coat of Christ. The Cope was derived from the same garment as the Chasuble and became the garment of kings and priests and is symbolic of rule.

The "Chequer work" commanded for the coat of the priest of the Tabernacle, which carried on the significance of the balance of opposites, birth and death, day and night, male and female, has continued to the present time. Its counterpart is to be found in the frequent use of the black-and-white chequer pavements of Christian buildings. This chequer work cannot be used in any but a symbolic significance in the example on Plate XIV.

The Breastplate of the Jews signified twelve stones, twelve tribes, twelve gates to the new Jerusalem.\* The Christian representations of the Holy City show the three gates on one side, the city being four square. It is signified in the Eastern Church by the Iconostas and by the embroidered mat upon which the bishop stands when celebrating the divine liturgy. In mediaeval representations of the Holy City, in painting and needlework, we get either the three gates, or the three-fold window of the Trinity. In architecture the same idea occurs, as illustrated in the three doors to the west front of Wells Cathedral at Fig. 20. This particular architectural façade has been selected, not because it is the best to illustrate this particular point, but for its wealth of symbolism both old and new, and this should be studied carefully. In the Old Testament and the epistles of the New Testament the significance attached to the breastplate is that of righteousness, and of faith and love. "Put on right as a breastplate." †

In religions of all ages some sound-making instrument has been used. In primitive religions it was used as a means to keep away evil spirits and to attract the good. In the development of musical sounds, bells have played

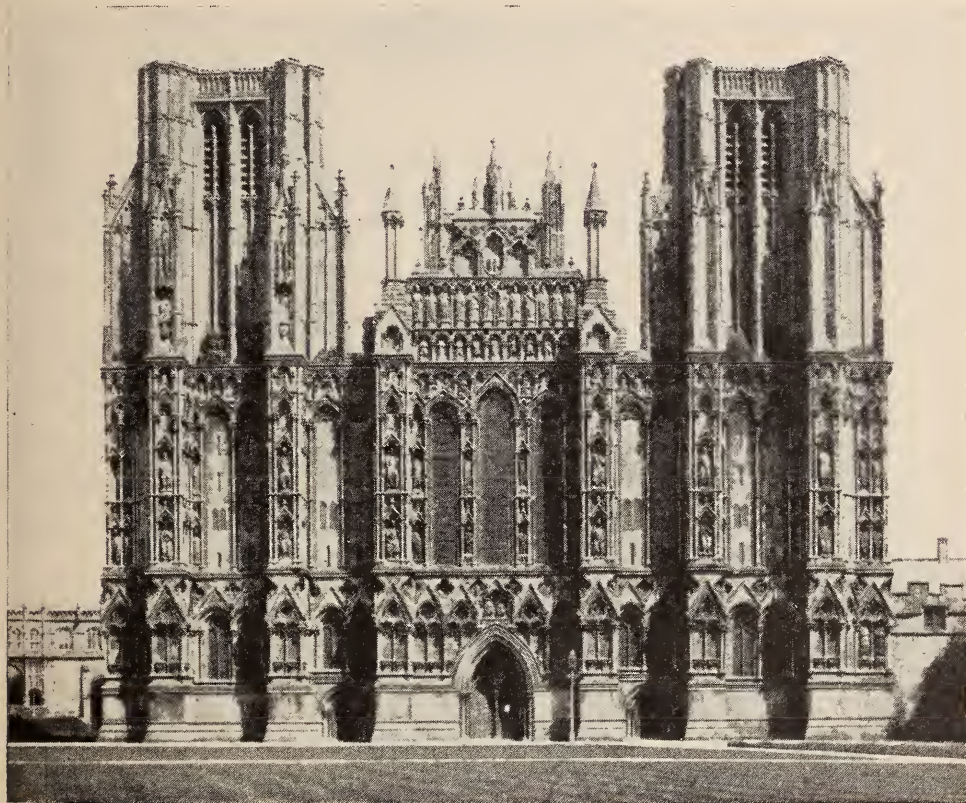


FIG. 20

a great part in gathering the people together. They were used in Egyptian ceremonials and were commanded for the vestment of the Tabernacle, and are still used in the Jewish Church. In the Eastern Church the bells so used are of silver of fine tone, because their sound can be heard only by close attention.

This brief summary of some of the most familiar symbols which have influenced church ritual, or which

Language of  
Symbolism

have grown from it, is sufficient to show that in the old work there is a subtle or secret language to be understood only by those who seek for it. This is essentially so with the best embroidery of all times. The alphabet of this work is to be found in its symbolism or the story it tells, in the same way that the buildings themselves and their component parts tell it.

In all great art, the idea must be sought for; the manner of expressing that idea is less important, but, when it represents the highest thought and ideal, the effort to give an idea material form will be of the highest also. Hence beautiful stitchery with its wonderful charm helps to a better understanding of the motive. The Coptic tapestry, though not embroidery as such, but yet the work of the needle, of which there are many fine examples in the Victoria and Albert Museum, should be studied from the first to the sixth century; the Byzantine of the Eastern Church to the tenth century, the *Opus Anglicanum* or English embroidery from the ninth to the thirteenth for the genius displayed in presenting the same world truths.

Word symbolism is inseparable from the symbolism of art and must be studied with it. In the Old and the New Testaments, as in the language of older religions, the teaching is conveyed in this form, but, as in art, the meaning has often been lost, or become obscure, or it is not thought about as something which greatly matters. But none the less there is ever a welcome for the old English Christmas carol—

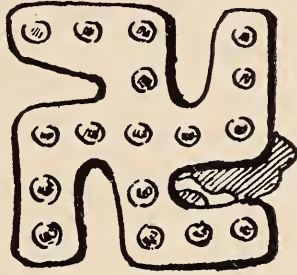
“Then entered in those wise men three  
Full reverently upon their knee,  
And offered there, in His presence,  
Their gold and myrrh and frankincense.”

The carol singer may be ignorant of or indifferent to the significance of these words, but those who raise their voices in the Epiphany hymn in buildings whose stones



speak of the past, eloquently symbolic, may consider what the words they use signify to this generation of Christian people—

“ Sacred gifts of mystic meaning ;  
Incense doth thy God disclose,  
Gold the King of kings proclaimeth,  
Myrrh His sepulchre foreshows. ”



BRONZE FIBULA FROM  
THE ANGLO-SAXON  
CEMETERY, ALFRISTON  
IN LEWES MUSEUM

## CHAPTER II

### THE CHURCHES. I. JEWISH. II. CHRISTIAN

#### I. THE JEWISH CHURCH

*So long as the world lasts, all who want to make progress in righteousness will come to Israel for inspiration, as to the people who have had the sense for righteousness most glowing and strongest, and, in hearing and reading the words which Israel have uttered, as carers for conduct will find a glow and a force which they could find nowhere else. As well imagine a man with a sense for sculpture not cultivating it by the help of the remains of Greek art, or a man with a sense of poetry not cultivating it by the help of Homer and Shakespeare, as a man with a sense for conduct (that is, righteousness or virtue) not cultivating it by the help of the Bible.—MATTHEW ARNOLD.*

The Jewish  
Church

**I**T must be premised that the splendid and ornate vestments of the Old Testament which had their origin in the building of the Tabernacle in the wilderness were never used after the destruction of the second Temple, although a number of the ancient rites and ceremonies are still carried out in various forms in the Jewish synagogues. The tendency is, however, in the synagogues of Western Europe to eliminate those vestments and parts of the ceremonial which are purely oriental in character. For example, in the more modern Jewish congregations, such as the London Reformed Synagogue, the old custom in conformity with which the minister dressed entirely in white on the Day of Atonement is no longer kept up.

The Ark

The most sacred object in the Jewish Church is the Ark, usually a recess built in the wall or a separate structure of wood or iron containing the scrolls of the Law. In front of the doors of the Ark is stretched a

heavy curtain, generally of velvet or other rich material, embroidered in the middle with the Magen David—that is, the Shield of David—a double triangle, which may be worked in any chosen colour, but, for the Feast of Pentecost, one triangle is generally embroidered in red, the other in white.

The Binder—for the Book of the Law—is generally of purple or blue silk, sometimes richly embroidered. The Scrolls of the Law are supported upon a frame covered with a rich mantle of silk or velvet, surmounted by large silver ornaments and bells, and has a representation of the Crown of the Law and the Shield of David or the double triangle. In nearly all cases the mantles are presented to synagogues in memory of relatives or friends of the donors, and are frequently embroidered with the name of the giver or a verse from Scripture in Hebrew characters. The one illustrated (Plate III) is in the Victoria and Albert Museum. It has the bells and pomegranates in silver filigree, and is heavily embroidered in metal threads with representations of the Ark, Kether the crown, the sceptre of David, the breastplate, the altar, and implements required for sacrifice. It was formerly in the Jews' synagogue at Amsterdam. There is a similar one also in the Mocatta Library at University College, London. The reading desk and pulpit are likewise covered with similar materials, special covers being reserved for the different festivals. On the two solemn days, the New Year and the Day of Atonement, all the vestments in the synagogue are white, and of silk or satin.

In the Jewish Church of the present day the older vestments are represented by the Talith and the Tsithsith.

At all day services (and on the Eve of Atonement also in the evening) all males over thirteen years of age wear the talith, which is a folded scarf hanging from the shoulders, and extending to the knees, fringed at the ends, in conformity with the instructions given in

Num. xv, 38. The strictly orthodox Jew wears a talith of pure wool, but silk is the material commonly used in modern synagogues. It was formerly customary to bury an Israelite in his talith; and also to throw one over the heads of a married couple during the marriage ceremony.

The Tsitsith, or "fringes," is a small undergarment like a breastplate made of wool or linen, with fringes at the four corners, which, slipping over the head, covered the upper portion of the chest and back. It is really equivalent to a small talith, where the talith proper is only worn at public worship. The regulation as to wearing the tsitsith is deduced by the rabbis also from Num. xv, 38. This garment is not usually worn nowadays except by strictly orthodox Jews, the tendency being in such cases to give up elements in the ceremonial which might be or once were liable to be regarded with superstition.

The dress of the Jewish minister in the synagogue is a black gown, of silk or other material, similar to the academic gown, but longer. A large velvet cap is worn, purple or black, of cylindrical shape, or a biretta.

The Chupah  
or Marriage  
Canopy

On the occasion of a wedding, in all synagogues, the Chupah or Canopy is used, this being a large oblong piece of rich silk or other material gaily lined and usually embroidered underneath (occasionally with some verse of Scripture) and is richly fringed. It is about two yards long and is supported by wooden poles generally upheld over the heads of the married couple and the minister by members of the wedding party, except when the poles are temporarily fixed into the ground.

With the exception of white, which was formerly always the colour for vestments on the Day of Atonement, and the blue and black stripes at the bottom of the talith, there are no specified rules with regard to colour or design for the embroideries of the synagogue.

An embroidered cloth is used in the home at the sanctification ceremonial of the bread and wine before the

evening meal of Sabbaths and festivals. It is customary to embroider on this cloth, which may be of velvet or silk, a few words from the Fourth Commandment.

In conformity with rabbinic ordinance that it was immodest for a married woman to wear her hair loose and exposed, a small head-covering of lace or silk (mostly of lace) was formerly prescribed for married women on all occasions. This custom, too, is rapidly dying out. No sign of mourning of any kind is used in the synagogue.

## II. THE CHRISTIAN CHURCH

*We search the world for truth, we cull  
The good, the pure, the beautiful  
From graven stone and written scroll,  
From the old flower fields of the soul ;  
And, weary seekers of the best,  
We come back laden from our quest,  
To find that all the sages said  
Is in the Book our mother read.*

—J. G. WHITTIER.

“What is now called the Christian religion has existed among the ancients, and was not absent from the beginning of the human race until Christ came in the flesh, from which time the true religion, which existed already, began to be called Christian.”

—ST. AUGUSTINE.

The Christian Church claims its origin in direct descent from the church formed by the apostles of Christ. From Asia it spread in all directions, forming one community, which in course of time became distinguished as the Greek Church of the East and the Latin Church of the West.

The  
Christian  
Church.  
Origin

It was inevitable that differences should arise in this community, composed as it was of many nations having diverse traditions and language. Such differences did take place, both in matters of ritual and discipline, without disturbance of the fundamental idea. These disputes

became so acute that in 1054 there occurred a final rupture between the two sections of the Church, and ceremonial developments proceeded upon individual lines, which influenced generally the form of art expression.

Eastern and  
Western

Archaeologically the Christian Church has become known as the Eastern and the Western churches, and adherents are to be found among diverse peoples throughout the civilized world. Christianity travelled westward to Britain at an early date. There is some certainty that it had been established there early in the third century. Glastonbury makes claim to a much earlier settlement in A.D. 38 by Joseph of Arimathaea, and to a church built of wattle, which was succeeded by the magnificent abbey church, the ruins of which now belong to the Church of England. However this may be, it is certain that, during the Roman occupation of Britain, churches of the Basilica style were built; the foundations of the one discovered at Silchester date from the fourth century. After the Saxon conquest of Britain missionaries from Rome came to proselytize.

Influence of  
Ceremonies

The rites and ceremonies of these churches have had considerable influence in the growth of Christian art. This is most marked in the architecture and sculptured decoration, but, since colour had great symbolic significance and its use increased, embroidery became universal, rich and elaborate, and shared with the splendid stained glass the part colour and art took in the education of the people.

It will have been seen already that the aim of this book is to enlist the wider sympathy of the embroiderer for all forms of religious thought which have influenced the beautiful work of the past. The bibliography at the end will be a useful guide to further study. For present-day purposes the requirements of each church are indicated according to the nature of its ritual.

## CHAPTER III

### THE EASTERN CHURCH. EASTERN AND WESTERN DIFFERENCES. ORNAMENTS AND VESTMENTS OF THE EASTERN CHURCH

**T**HE Eastern Church includes the Christians of Egypt (Copts), Russia, Greece, and other eastern races, the larger proportion being Russians. The ritual and customs are identical and a uniformity exists which does not prevail in the Western churches. In England both Russian and Greek churches are represented.

The Eastern  
Church

#### ORNAMENTS AND VESTMENTS OF THE EASTERN CHURCH

As the interior arrangements of the Orthodox Eastern Church differ very considerably from those of the Western, it is perhaps better to explain these differences before proceeding to deal with the vestments, etc.

Eastern and  
Western  
Differences

Contrary to the custom in the Western Church of sitting during a great part of the service, the worshippers in the Eastern Church stand or kneel. Consequently, no seats were considered necessary, but they are provided in the modern churches. As part of the building stone seats were built along the full length of the walls of the nave (naos or trapeza), as far as the beginning of the sanctuary. An Eastern church, then, divided itself into what may be called the "nave" and the "sanctuary," the latter being situated at the eastern end (as in the Western churches), and separated from the nave by a large and massive screen called the "Iconostasis." This screen extends across the whole width of the sanctuary, and frequently reaches to the very roof. It always has

"Nave"

"Sanctuary"

Iconostasis

three openings or doorways, the middle one being generally the largest and closed by double doors called the "Royal Gates" or Holy Doors, behind which is hung a richly embroidered curtain called "amphithuron."

Royal Gates, or Holy Doors  
Icons  
The screen or iconostasis is itself the most gorgeous and striking object in the midst of a most gorgeously decorated temple. It is ornamented with icons, and on the front of it are always representations of Our Lord, the Blessed Virgin, and the patron saint of the church. The larger and more highly decorated of these screens sometimes have quite a number of icons, which are built into it and form part of the permanent decoration. They are frequently of gold and silver studded with jewels, and are thus of considerable value.

Side Entrances  
The other two openings through the iconostasis or screen are used for quite different purposes. That on the left side is used by the clergy when making their ceremonial entrances during the Divine Liturgy or service of the Holy Eucharist, while that on the right gives them access to the vestry or sacristy, where the vestments and sacred vessels are kept.

Solea or Dais  
Choir  
In front of the iconostasis is a low, narrow dais (solea), from which two semi-circular steps project into the nave from the Holy Doors. On these steps the bishop or priest holds up the Blessed Sacrament before the people, while on the solea itself the deacon walks to cense the icons. The choir also occasionally stand there, but in churches where the choirs consist of both men and women they are generally stationed in a gallery at the back or side of the church. In the Eastern Church there is no instrumental music.

Altar  
Bema  
The whole space within the iconostasis is called the altar (which, however, must not be confused with the Holy Table itself); the central portion, the bema—which is that behind the Royal Gates—contains the Holy Table (termed also the Throne) and the bishop's



chair, the synthronos, with six others on each side for his attendant clergy. These latter chairs, however, are found only in a church served by a bishop, or, in Western phraseology, a cathedral church.

The left-hand recess, the prothesis, into which the North door of the iconostasis opens, contains the table upon which the elements are set out ready for the celebration. The right-hand recess, the diaconicon, through the South door of the iconostasis, simply serves the purpose of a vestry, as before mentioned.

The Holy Table differs very considerably, both in appearance and furnishing, from the altar of the Western Church. In structure it is always a large cube of hard wood, marble, or silver-gilt. If it is very splendid in itself, no altar-cloths are used, with the exception of the antimimension. Where the Holy Table is covered a white linen cloth (katasarka) is used, over which may be placed a silk cover-cloth (endykai) hanging down to the ground evenly all round ; it is equivalent to the Western frontal. In the Eastern ceremonial it is customary for the priests to "circumambulate" the Holy Table, which, consequently, must stand far enough from the "synthronos," or bishop's seat, to permit of this movement ; thus the "table-cloth" is seen from all four sides. The necessary furniture of the Holy Table is the antimimension, which might be likened to the Western corporal ; uphasmata, four pieces of embroidered cloth ; tetrabela, curtains depending from the ciborium over the altar, or an amphithuron, before mentioned, either of which serves completely to screen the altar.

The other ornaments of the Holy Table are a hand-cross, the Book of the Gospels, and an ark containing the Pyx, which, in turn, contains the Reserved Sacrament for use with the sick.

Between the Holy Table and the Royal Gates is a strip of carpet, upon which no one but a priest is allowed to

Prothesis

Diaconicon

Ornaments

Carpet

- Aetos set foot. There is also the "aetos," a small, round carpet or mat, about 15 in. in diameter, upon which a bishop stands at his consecration, and afterwards at all functions. It is embroidered with the representation of the Holy City, with a "nimbed" eagle flying over it.
- Antimension The antimension is a consecrated cloth, somewhat similar to the Western corporal, and is sufficiently large for the chalice and paten to stand upon it. It is made of silk or fine linen, and must contain relics, which are sewn up in the corners. When not in use during the Liturgy, it is kept folded up on the Table, but, if a celebration is to be performed anywhere outside the church, where there is no consecrated Table, the antimension is taken there in the "eileton," otherwise sindon, which is a piece of linen or silk embroidered with a representation of the entombment.
- Eileton
- Canopy Some Holy Tables have a ciborium, or, as is the case in some Western churches, are canopied by a dome supported on four columns, from the middle of which the pyx is sometimes suspended. At certain parts of the service the Royal Doors are closed and the curtain called amphithuron is drawn behind them, thus enclosing the whole of the bema. In other churches curtains called tetrabela, which may hang from the dome, are drawn round the Holy Table, similarly enclosing the bema. The colour of the ground material of these curtains is usually red, white, or purple, and the curtains themselves are frequently very richly embroidered in gold.
- Diaconicon or Sacristy Prothesis The diaconicon, or right-hand recess, has no draperies, being used simply as a vestry in which to keep the vestments and prepare the incense. In the prothesis (the left-hand recess) is a table (or, in small churches, a bracket), equivalent to the Western credence, on which the elements are prepared. This table has also a cover, usually made to match the "endykai" and the priests' vestments.

For use also at the Holy Table there are two veils, one (poteriokalumma) to cover the chalice and the other (diskokalumma), exactly like it, to cover the paten. The latter veil is supported by a stand, called an "asterisk," made of two pieces of metal joined in the middle at right-angles, with the ends bent to form feet; this prevents the veil from touching the oblation. Both these veils are usually of linen, but in wealthy churches they

are of silk very richly and beautifully embroidered and often jewelled. Fig. 21 illustrates the shape as being rather like that of a chalice-veil but with the corners cut away, the middle part being a stiffened square like the Western pall, and having four flaps to fall down over either the chalice or the "asterisk."

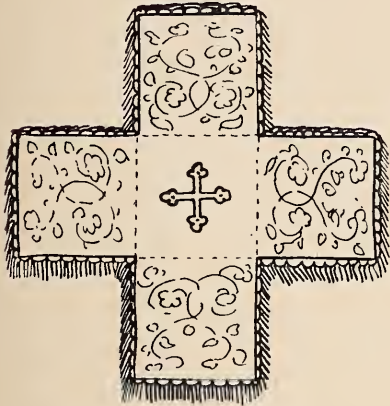


FIG. 21

In addition to these furnishings there is a large veil called the "aer," which should be of very light, transparent material, and is similar in use (but of a different shape) to the humeral veil of the Western Church. The aer is carried across the shoulders of the priest, at the Great Entrance, and it afterwards covers the chalice and paten on the Holy Table.

Before the iconostasis, on the left side, is a movable reading-desk, called the "analogion," covered with an antependium which hangs down only in front, or sometimes with a cloth that hangs down all round. On the top of the desk is a square veil, frequently richly embroidered, and tasselled at the corners. Upon this the service book rests, over which, when not in use, the veil is placed. The material of the antependium or covering, as well as of the veil, is silk, embroidered or not, but in any

case elaborately trimmed with braid and fringe of gold or of silver.

Tetrapodion

On the right-hand side, opposite the analogion, which it resembles both in form and clothing, is the "tetrapodion," a portable stand for an icon. There is sometimes a movable reading-desk of large size, standing in the nave, but this desk is now frequently dispensed with.

Eileton

One other object, the eileton, remains to be described, namely, a representation of the entombment of Our Lord, gorgeously embroidered on a kind of pall. Frequently it is kept in the churches throughout the year, on a cenotaph under a glass case, the whole being sometimes placed under a dome-shaped cover built above it, after the style of an altar tomb or shrine. It is used in the ceremonies of Good Friday, Holy Saturday, and Easter Night (see Plate IV).

In the Eastern Church there are no book-covers made of textile material, such as are usual in the Western Church; the binding of the Book of the Gospels especially is most elaborate, and is often of gold or silver inset with jewels.

Baptism

At the ceremony of baptism the priest is vested in full robes, the same as for the Liturgy, and, directly after the immersion, he clothes the child with a white robe, which is carefully preserved. At the marriage ceremony also full robes are worn by the priest, and the same holds good for the funeral service. At the latter ceremony a pall or hearse-cloth is optional, nor is it the custom in the Eastern Church for individual churches to possess palls; but wealthy people often have a piece of beautiful material, usually cloth-of-gold or silver, placed over the coffin in the hearse.

Marriage

Funerals

## II

Vestments

The vestments of the clergy should now be considered, and perhaps it is well to repeat here that, in the Holy



FIG. 22

Orthodox Eastern Church, no special colours are used. The richest vestments, naturally, are used for festivals and the more sombre for fasts. There is nothing in the Eastern Church corresponding to the Western surplice.

Bishop's  
Vestments

The vestments of a bishop, when celebrating the Divine Liturgy, are the stoicharion, zone, epitachelion, epimanikia, epigonation, sakkos, omophorion, mitra (see Fig. 22).

Stoicharion

The stoicharion is similar to the alb, but is made of cloth-of-gold, silk, or velvet, and may be of any colour, and is embroidered at the bottom. The bishop's alb is of more simple material, sometimes even of linen, with a red or white band applied or embroidered from the shoulder to the hem, back and front, just like the ornamentation on the Western dalmatic.

Zone

The zone is a girdle or narrow belt of material, embroidered or not, and fastened at the back with either strings or clasps.

Epitachelion

The epitachelion is a stole, reaching in front almost to the feet, and consisting of a single band, each pendant either seamed to the other down the middle or hooked or buttoned, except near the top, where it is shaped to fit round the neck; at the middle of this neckband must be a cross, as in the Western stole. The epitachelion may be embroidered with crosses, or figures of saints, or other designs. At the ends it is fringed.

Epimanikia

The epimanikia are cuffs or gauntlets, embroidered with a cross or other device, which are used to cover the ends of the sleeves of the stoicharion. A typical difference between Eastern and Western practice appears in the much-debated question of maniples, which are sometimes wrongly connected with the Eastern "epimanikia," or cuffs. Except in the Armenian Church there is no maniple in Eastern usage. In reality, the maniple corresponds to the epigonation.

Epigonation

The epigonation is the name given to two different forms of vestment: (1) a diamond-shaped piece of silk,

called in Russian the "nabedrennik," which hangs on the right side over the right knee, by a band or chain, from the zone (see Fig. 23). It is mounted on a stiff interlining, and reaches to the knee. The epigonation, therefore, like the maniple in the Western Church, finds its true origin in a handkerchief. This form is worn by bishops and archimandrites and, like the second form described below, is borne as a mark of honour, being conferred also on certain priests by the bishop. When it is presented verses 4 and 5 of Psalm lxxvi are read. (2) The second form, called in Russian the "palitza," and, from the reference in the above verses, also known as the "sword," is a long-shaped piece of silk suspended on the bishop's left side by a ribbon passing round the shoulder. Both these forms are usually very richly embroidered, the first being bordered on all four sides with a gold fringe and having tassels at the corners, while the lower half of the second form is also richly bordered and has a fringe and tassels at the bottom edge. There is also in each case a cross embroidered in the decoration.



FIG. 23

The sakkos is practically the same shape as the dalmatic and tunicle of the Western Church, except that it is slightly fuller. It is often very richly embroidered, or, if it is plainer, the border at the bottom is ornamented with embroidery or otherwise. It does not carry the clavi or apparels like the dalmatic.

Sakkos

The omophorion, which is equivalent to the Western pallium, is a band of silk about 12 ins. or more wide and 12 ft. long. It is ornamented with crosses and a star. The band is passed loosely round the shoulders of the bishop, one end hanging down in the middle of the

Omophorion





front and the other in the middle of the back. It is then fastened at the intersections with invisible buttons or clasps in order to keep it in its place.

The mitra is similar to the Western mitre ; it has a round, dome-shaped crown, made sometimes of metal encrusted with jewels and sometimes of richly embroidered materials (cloth-of-gold, etc.) mounted on a metal shape. To prevent the weight, which is considerable, from causing discomfort, it is lined with quilted satin. Some of the embroidered mitras have sacred pictures beautifully enamelled or painted, introduced among the embroidery ; these are mounted after the manner of jewels, in gold or silver frames, and are sewn on the embroidery by means of small rings. One very beautiful mitra is of cloth-of-gold with gold embroidery, which has three enamelled medallions introduced into it, the greater part of the pattern being filled in with seed pearls.

Mitra

In addition to these vestments, the bishop wears a jewel called the "panagia"—a medallion of the Blessed Virgin and Child—suspended by a gold chain. He also wears the "encolpion," a large cross suspended by a similar chain. Both of these ornaments rest on the bishop's breast. He carries, too, a "dikanikion," or episcopal staff, the head of which is formed by two serpents, one on either side of an orb, surmounted by a cross. From beneath the two serpents hangs a small mantle or "drape," which has a band of embroidery sometimes with lettering underneath, and below that a fringe forming the bottom edge.

Panagia

Encolpion

Dikanikion

When the bishop is taking any office other than the Divine Liturgy, it is customary, in some churches, for him to wear the "mandyas" (Fig. 24), a cloak sewn into a narrow band at the neck and amply touching the floor. This cloak is very voluminous, and is decorated with three horizontal bands of red and white. At the front corners, both at the neck and at the hem, are square-shaped "orphreys" embroidered in blue. The Greek

Mandyas



name for these decorative borders on a vestment, equivalent to the Western orphrey, is "antipanon." The cloak itself is brown, and a similar cloak, but black and untrimmed, is worn by ordinary priests. Antipanon

A bishop also wears a head dress called the "kalemaukion," which is similar to the "cap" worn by a Jewish priest. In shape it is cylindrical, somewhat like a brimless top hat, and is covered with violet material, having a veil of the same hanging down behind. On the front is a small embroidered cross. Other ecclesiastics wear a similar head dress, but black in colour. Kalemaukion

The vestments of a priest shown in Fig. 25 are the stoicharion, zone, epitachelion, epimanikia, and phelonion, all of which, except the phelonion, have been described above. The phelonion is much the same as the Western chasuble, being a large, bell-shaped vestment, reaching to the feet, and provided with an aperture through which to pass the head. The upper part, which encircles the shoulders, is slightly stiffened, but the rest of the vestment hangs in soft folds. Below the neck, in the middle of the back, a cross is worked, and in a line with the cross, at the bottom edge, a star also. Any other decoration, with the exception of braid, etc., is optional. In most communities the front has a piece cut away to the waist, to secure freedom of movement for the celebrant's arms; the row of buttons and loops shown in the drawing is a relic of the older form in which the front was as long as the back and therefore required to be looped up out of the way. The Coptic phelonion is hooded (when worn by bishops) and completely divided in front, with a broad bellying back, making it almost identical with the cope in appearance—a circumstance that has proved confusing even to the Copts themselves. The deacon's dress is shown at Fig. 26. Priest's Vestments Phelonion

A deacon wears the stoicharion, epimanikia, and orarion, of which only the orarion remains to be described. Deacon's Vestments



The orarion is the deacon's stole, and is a long, narrow Orarion band fastened to the left shoulder and hanging down straight, back and front, almost to the ground. It has, sometimes, the Greek word ΑΓΙΟΣ (holy) embroidered on it three times, but in the Russian Church crosses are substituted for this word. At certain parts of the Liturgy, the deacon fastens the orarion across his body in a position similar to that of the deacon's stole in the Western Church.

The whole Eastern Church seems divided over the amice. The Armenian admits it, while the Greek Church does not; the united Copts also admit its use but the schismatic Copts do not—probably a sign that the amice was introduced into Egypt after the secession of A.D. 457.

Nevertheless, in spite of these differences of form, there is a certain likeness among some of the customs of the two churches.

In the Eastern Church banners are used, but they are Banners not essential. As a matter of custom, too, they are made in a somewhat different shape from those of the Western Church, being very long and narrow and having the bottom (or end) edge cut into two or more points like a swallow-tailed pennon or guidon. Two of these banners are sometimes placed in front of the Royal Gates, one on either side. They are used in processions also, but there is no rule about the number to be used. Banners are sometimes made, not of textile material, but of gold, silver, or silver gilt, and are in such cases extremely heavy.

## CHAPTER IV

### THE WESTERN CHURCH. REQUIREMENTS FOR THE ALTAR. COLOURS FOR THE SEASONS

The  
Western  
Church

Influence  
of Ritual on  
Architecture

**B**Y the Western Church is here understood the Roman Church and the Anglican Church, more commonly known as the Church of England, and other religious communities not conforming to the prescribed church ritual but yet holding the fundamental ideas of the Catholic faith. As in the Eastern Church, the ritual and ceremonial of the Western Church influenced the architecture. In former times, it should be remembered, the Church had an intimate connection with the State, and it dominated the lives of the people. Men and women solemnly consecrated themselves to the service of God. It was religious zeal which laid the foundations of the monasteries to which men, not always set apart for priestly service, but being skilled in all manner of craftsmanship, attached themselves in order to lay their gifts and offering of service to the God they worshipped. These men were of all sorts, from the saintly meditative Fra Angelico to the jolly, devil-may-care Lippo Lippi, of whom Browning has given such a vivid picture; who as a poor boy was taken into the monastery where his talent for drawing was especially trained for the service of education through pictures. To the convents also resorted women of like mind and intent. Of this period it might be said as of the great awakening of the people in the wilderness—

“they came both men and women as many as were willing-hearted, and all the women that were wise-hearted did spin with their hands and brought that which they had spun, both of blue and purple and scarlet and of fine linen.”

Inspiration

From this spirit arose the magnificent buildings,

noble, inspiring, expressive of the great ideal. How great this motive was, how it influenced the lives and thoughts of the people who wrought the work we cannot even pretend to understand without study of the art of the time. The witness to this ideal remains, and must be sought in the wonderful conceptions of the Middle Ages, such as Chartres Cathedral with its wealth of story in sculptured stone and gorgeous stained glass, and the Cathedral of Amiens with its Bible in carved wood. At home we have the same witness in our own loved and incomparable Westminster Abbey, and the many other magnificent cathedrals and beautiful little parish churches in our land—Saxon, Romanesque and Gothic blending, and with them, still standing, that wonder building Stonehenge, our British link with the past—all these show the influence of one age upon another, symbolizing the eternal brotherhood of man, the undying spirit of aspiration ever mounting upwards.

The altar upon which rests the book of the Gospels is in the Western Church analogous to the ark with the Scrolls of the Law in the Jewish Church. The Altar

In present-day practice in England, the altar of the Roman Church differs from that of the Anglican in one particular especially to be noted by the embroiderer. The altar of the Roman Church is of stone, or of stone set on a foundation of wood, the essential condition being that upon the upper face of the stone should be incised five crosses, two at each end and one in the middle. In the Anglican Church the altar is usually of wood, and the fair linen cloth is usually marked with the five crosses.

Following the list on p. 58, of articles used in the service of the altar, is given a table of the appropriate colours in use for the various seasons and occasions. Requirements for the Altar

The table on p. 59 shows the different colours that may be used at the various seasons of the ecclesiastical year both for altar hangings and vestments. Under the Colours for the Seasons

heading of the Church of England are two lists, the first giving the colours according to the ordinary, and the second those of the "Sarum" usages.

Under the heading of the Roman Church is given the practice authorized by Roman ecclesiastical law. The following abbreviations are used: W. (white), R. (red), G. (green), V. (violet), B. (black), P. (purple), Ro. (rose), Y. (yellow), L.W. (Lenten white, or ash colour), D.R. (dark red mixed with black), Bl. (blue).

#### REQUIREMENTS FOR THE ALTAR

Common to Roman and Anglican Churches.	Anglican Church.	Roman Church.
Fair linen cloth	Linen chalice veil	Cerecloth
Corporal	Houselling cloth	Two under cloths of linen or cloth
Pall		Green altar cover
Purificators or mundatories		Communion cloth
Lavabo		Tabernacle veil
Credence cloth		„ lining
Silk chalice veil		Monstrance veil
Burse		Veil for the legile
Frontal or antependium		Cover for ciborium
Riddels or Curtains		„ „ pyx
Dorsal hangings		
Cushions		
Kneelers		

Note 1.—In the Roman Church, whenever black is used, the Tabernacle cover is purple, and never black.

Note 2.—In both churches white is usual at the burial of an infant or young person.

Note 3.—Brown, green, purple or any sombre colour may be used on ordinary week-days in Advent and Lent.

Note 4.—Cloth-of-gold is frequently substituted for white in both churches at festivals, and may also be used in place of almost any other colour if necessary.



COLOURS FOR THE SEASONS

Seasons.	Ch. of England.		Roman.
	Ord'y.	Sarum.	
Feasts of the Martyrs . . . . .	R.	R.	R.
Holy Innocents . . . . .	V.	R.	P.
"    "    when falling on Sunday, octave always . . . . .	—	—	R.
All Saints' Day . . . . .	W.	W.	W.
All Souls' Day . . . . .	B.	B.	P. or B.
Offices for the Dead . . . . .	B.	B.	B.
Funerals . . . . .	B.	B.	B.
Vigils . . . . .	V.	P.	P.
Ember Days . . . . .	V.	R.	
Baptisms . . . . .	W.	W.	W.
Confirmations . . . . .	W.	W.	W.
Weddings . . . . .	W.	W.	W.
Dedication of Churches . . . . .	W.	W.	W.
Advent . . . . .	V.	R.	P.
Third Sunday in Advent . . . . .	—	—	R.
Christmas . . . . .	W.	W.	W.
Epiphany . . . . .	W.	W.	W.
Octave of Epiphany to Septuagesima	G.	Bl.	G.
Lent—First four weeks . . . . .	L.W. or V.	R.	P.
Passiontide . . . . .	D.R.	R.	P.
Fourth Sunday in Advent . . . . .	—	—	Ro.
Good Friday . . . . .	B. or P.	P.	B.
Easter . . . . .	W.	W.	W.
Rogation . . . . .	V.	R.	P.
Ascension . . . . .	W.	W.	W.
Whitsuntide or Pentecost . . . . .	R.	R.	R.
Trinity . . . . .	W.	W.	W.
Trinity to Advent . . . . .	G.	Bl.	G.
Exaltation of the Cross . . . . .	—	R.	R.
Feast of the most Precious Blood . . . . .	—	—	R.
Feasts of Our Lady . . . . .	W.	W.	W.
"    the Confessors . . . . .	Y. or Bl. & G.	Y.	W.
"    "    Virgins . . . . .	W.	W.	W.
"    "    Apostles . . . . .	R.	R.	R.

# CHAPTER V

## THE WESTERN CHURCH

### THE ALTAR. I. ITS CLOTHING. II. LINEN

The  
Cerecloth

**I**N the Roman Church the furniture for first consideration in regard to the altar is the cerecloth, a piece of thick white linen cut to the exact size of the top of the altar. It is prepared for use by being dipped in melted white wax (hence the name "cire") and ironed out flat; it is then laid on the altar stone and a cool iron passed over the top of it, with the result that the cloth adheres to the stone.

Over this cerecloth is placed a green linen cover which exactly fits the table of the altar, and is kept thereon when the altar is not in use. This permanent cover is made without any kind of ornament except, perhaps, a narrow cord of the same colour, to strengthen it at the edges, or a narrow fringe at the foot.

The Ante-  
pendium or  
Frontal

The frontal, or as it is often called, especially in the Roman Church, the antependium, is a covering made to fit the front of the altar, which, being the principal object in the church, forms as it were the centre of the whole scheme of ornamentation. Consequently the rest of the hangings, as well as all the carpets, vestments, and so on, must harmonize with it in colour and design so as to form a perfect whole.

Method of  
Fixing

The frontal is made either to hang from a rod fixed on the front of the altar underneath the superfrontal, in which case it does not necessarily require a stiff interlining, or the frontal, superfrontal, and top piece for the altar may be made in one length. This should be long enough to allow sufficient material to fall over the back

of the altar, this part being finished with a hem through which an iron rod may be passed of sufficient weight to retain the whole covering in place.

The usual method adopted to-day is to mount the frontal with its superfrontal on a stretcher the exact size of the altar, in which case it remains quite taut. The only advantage, it would seem, which this method has is that it enables the whole frontal to be readily adjusted to its position and, when not in use, easily placed in the receptacle for its storage.

The two frontals of St. Paul's Cathedral on Plate VI illustrate this method.

It should be said, however, that the beauty of a textile lies largely in its quality of pliability or suppleness, which it loses if stretched in any fixed manner. There is evidence in old manuscripts (Fig. 32) that these qualities were better appreciated in the best period of church decoration to which we turn for our guidance and instruction than they are to-day. Certainly the first mentioned method is the one to be recommended.

Some churches have the superfrontal or frontlet attached to linen covering the top of the altar, and fitting tightly over it. This frontlet is frequently made of red material so that it can be used with frontals of other colours. Occasionally, too, orphreys or stoles are attached to the superfrontal, matching it. The frontal for the day is then made of plain material and placed behind the orphreys, which hang in front and form the ornamentation. Sometimes the top of the altar is covered with damask of the same colour as the rest of the frontal; but this is, perhaps, not quite correct, as the altar should, strictly speaking, have a cloth of linen over the top.

The Roman Church has certain rules for making the antependium. "The upper part, or aurifrigium, which is 8 or 10 ins. deep, should have twice as many divisions as the lower, to signify gold embroidery of a richer kind,

Mounting  
the Frontal

Roman  
Rules for  
Making an  
Antependium

and it should be based with fringe. The number of divisions in the antependium is immaterial, but it is better that they should be uneven ; they naturally vary with the size of the altar. It may have a cross, an image of the saint to whom the altar is dedicated, or some other sacred emblem, worked in the centre. A piece of stuff not covering the whole of the front of the altar cannot take the place of the frontal." These rules, however, which are not recognized by all Roman usage as binding, are very often honoured rather "in the breach than in the observance."

In the Roman Church the altar is never left unclothed. A plain green linen cover, usually embroidered with a cross in the middle of the front, is as a rule provided. In the Anglican Church either the frontal is left on the altar or the altar is stripped and left unclothed ; or a dust sheet is used for covering it as a protection to the frontal. It would be more seemly if a linen cover were provided to slip over the entire altar.

A frontal is a very suitable and convenient piece of work to be undertaken by a church guild or by several persons working together. A design may be chosen in which the different "motifs" can be embroidered on linen, in separate frames, and then transferred on to the damask, or whatever material is chosen for the ground. If damask or any patterned material is selected several points must be remembered. Some patterns, for instance, are made so as to "go" either way, and in that case, if the damask is as wide as the height of the frontal, one length alone will be required, and this obviates the necessity for seams. If, however, the damask has a pattern that goes only the "lengthwise" of the material seams will be necessary, and great care must be exercised to match the pattern of the design when seaming it up. The length of what is called the "drop" or "repeat" of the pattern is determined by the nature of

the design, and varies accordingly from a few inches to several feet. If, therefore, economy is an important consideration, it is wise to choose a small pattern that "repeats" in as few inches as possible, so as to avoid waste in joining. The seams are joined by oversewing or by backstitching, and the selvedge must first be notched or the seam will pucker. After sewing, the seam must be pressed open quite flat, on the wrong side, by ironing through a damp cloth.

In designing a frontal, the whole appearance and construction of at least the east end of the church should be taken into careful consideration. It should be remembered that a large altar in a long church can take a design much bolder in detail than one on which the frontal is seen from only a short distance away. As a rule a superfrontal or frontlet is considered necessary; it can be either quite separate from the rest of the frontal, or made in one piece with it, and separated from it only in appearance.

Designing  
for Frontals

Super-  
frontal

Sometimes the antependium is made without a frontlet at all. In that case, the design is frequently an Italian "scroll-pattern," enclosed quite simply at the top and sides with a narrow border or a guimp, and finished at the foot with a fringe. A cross can be allowed as an ornament in the middle of the antependium, but, in the opinion of many authorities it should appear only above the altar, for the cross, being the emblem of Christianity, can be regarded as the standard of the faith and as such should occupy a position to which the eyes should be raised.

On Plate VII is an illustration of a modern frontal with its superfrontal.

The permanent hangings, other than the antependium and the frontlets, are the wings or "riddels." These are a pair of curtains hanging one on either side of the altar as shown in the manuscript at Fig. 37. The usual height

Hangings

for the top of these is 6 to 8 ft. from the ground. They are hung on rods secured to the wall at the back or to some other support, generally hinged, so that the curtains can be more easily pushed out of the way when arranging the altar. Other hangings used in churches are portières, curtains placed over doors or used as a screen for the organist; curtains, too, are sometimes hung as decorations on the wall at the east end of the church, on both sides of the altar. Occasionally, also, very lofty curtains are put at the west end, to prevent draughts from the belfry.

Methods of  
Hanging  
Curtains

The curtains may be fastened to the rods in several ways, but the most successful, at least from a decorative point of view, is by making the curtains about 3 or 4 ins. shorter than the height to be filled, and lacing them with cord over the rods. These lacings can, in turn, be made quite ornamental by crossing or tying the cord into simple patterns. Another method of fastening the curtain is by turning down a deep hem of, say, 4 to 6 ins. at the top and, at even and regular intervals, cutting out rectangular pieces so as to leave what one might call a "battlemented" edge. The rod is then run through the loops of the curtain material, thus appearing and disappearing along the top edge. A third method is to turn down a hem sufficiently wide to allow the rod, whatever may be its thickness, to slide through with ease. There is besides the common method of sewing rings to the top edge of the curtain.

Dorsal

The same methods apply to fixing a dorsal above the altar, unless it seems advisable to put it in a frame the exact size of the space to be filled.

All curtains and hangings should be more or less "full," a good proportion being not less than one-and-a-half times the width of the space to be covered. If more fullness be required, two, or even three times the width may be used.

Curtain  
Mounting

Curtains that can be seen from both sides must be

appropriately lined or backed, and, if a "galon" or "lace" be used as ornament, the lining should be at least bordered with the same. Material specially made with a reversible pattern can be bound at the edges, and this altogether does away with the need for a lining. Curtains hung against a wall should always be lined with linen or hessian, to prevent the possibility of damage from damp, as well as to make them durable and cause the folds to hang more richly.

Appropriate decorations for "riddels" and other hangings are orphreys, in the form of bands of embroidery or some other richer material than the curtain-ground itself (see Plate XXIII). These bands or orphreys can be attached to the curtain with suitable guimp or braid. Powdered designs scattered over the surface at even intervals are particularly appropriate for hangings. Such designs can be made in appliqué or coarse embroidery. The foot of the curtain can be finished with fringe, which should be sewn on to the curtain at a distance from the bottom equal to the depth of the fringe, so that the latter does not hang below the lower edge. Fringes for curtains are frequently made of worsted, but silk or metal may also be used.

The colour of the permanent hangings must be subject to careful consideration, taking into account the colouring of the church itself and of its architectural decorations, as well as the fact that the hangings in ordinary use will need to harmonize with all the colours used at the different seasons. This is, perhaps, the reason why, in so many churches, some shade of green or blue-green is used. A few years ago, red was considered to be the "orthodox" colour for hangings, and in some buildings this colour, if the shade be carefully chosen, makes a very good background for the whole colour scheme.

The veil used over the chalice must be of silk, and should always match both in colour and in material the

Chalice  
Veil

rest of the vestments for the day. A useful size for the silk chalice veil is 24 ins. square when finished. Many of the old veils were elaborately embroidered, and had a cross or a sacred monogram in the middle. The designs on chalice-veils should be so arranged that, when the veil is put over the cup and hanging down evenly all round, it should fall in the right direction, so that, if figures form part of the design, they will be standing, as it were, on the outside border with their heads towards the middle. The only part lying flat is that over the pall (about 4 ins. square) which rests on the top of the cup, underneath the silk veil, and this space determines the size of the central design should there be one.

Chalice veils should not be stiff or heavy. If a backing is necessary to support the amount of embroidery used, a lining which will allow the veil to hang gracefully in place on the chalice should be chosen; a soft silk is the best for the purpose. Sometimes the edges are finished with a cord or "lace," and a tassel is put at each corner. In the Roman Church the correct size is 2 ft. 6 ins. by 2 ft. 6 ins., and the usual decoration is simply a border of gold or other lace all round, and no cross. A thin silk is used for the lining. This is the simple, everyday veil (see Plate VIII).

The Burse

The burse, sometimes called the corporal-case, may be very richly embroidered, and should be of a colour to match the vestment. In size it should be from 9 to 12 ins. square—the latter being the recognized size for the Roman Church. It is used to contain the corporal and the pall when not in use. The front of the burse can have a cross of broad lace or embroidery in the middle, or it may be very elaborately embroidered all over. Its back is nowadays usually made of the same material, but left plain or with very little embroidery upon it. The lining is always of white linen. It is better to make front and back in two separate pieces rather than with



one piece of material opening like a book. The hinges can be made of silk, or with cord or pieces of ribbon, and these should be broad enough (say half an inch) to allow the folded cloths to be put inside. Burses are occasionally made with gussets, but these are not necessary and are troublesome to make; they may be simply sewn together on three sides like a flat bag or pocket. When not in use, the burse leans against the gradine—if there is one. The chalice veil and burse should invariably be made to match the vestments with which they are to be used, and they are generally reckoned part of the “set.”

The illustration, Plate IX, shows a notable burse in the Victoria and Albert Museum, and another one of entirely different character is on Plate X, and one with the altar set on Plate V.

The Veil of the Tabernacle should be made of rich material—cloth-of-gold, cloth-of-silver, or silk, white or of the colour of the day. It should be gathered in full at the top, and be sufficiently ample to cover the whole Tabernacle; it may have a fringe at the bottom. If the Tabernacle be very rich, still the veil may not be dispensed with. Two curtains before the door do not satisfy the prescription of the Roman ritual.

Tabernacle  
Veil

The Veil of the Ciborium should be made of cloth-of-gold, or of white silk embroidered in gold or silver.

Ciborium  
Veil

The Aumbry on the Gospel side of the High Altar is covered with a purple veil, which can also have a little embroidery if desired.

Aumbry  
Veil

In the Baptistry should be a ciborium or canopy, and a canopy or veil should be used to cover the whole ciborium. It should be wholly or partially of silk and of white colour to correspond with the ritual colour of this Sacrament. It is not forbidden to have it of white linen.

Baptistry  
Veil

In churches where there is a baldachino or canopy over the altar there is no need for a special Throne for Exposition, but, if the former is absent, a small canopy,

Canopy for  
Throne

with a dorsal predominantly white in colour, should be put up before each exposition to form a throne.

Baldachino

A baldachino to cover the altar and the predella\* is sometimes made of silk, velvet, or other suitable material, and embroidered or not ; a pattern in appliqué is particularly suitable for it.

Linen for  
Altar  
Service

In most English churches the following are the different articles required for the service of the altar : a "fair linen" cloth (which is practically the strip for the Mensa) ; a chalice-veil, a corporal, or, instead of these latter, two corporals are sometimes used ; a pall, purificators, a credence-cloth, and a lavabo-towel. In the Roman Church all the above except the chalice-veil are used, with the addition of two linen cloths for the altar and a communion cloth. The purificators are sometimes called mundatories. In some English churches, too, there is a linen cloth used on the top of the altar-rail, called the "houcelling" cloth, and this takes the place of the Communion cloth in the Roman Church. This houcelling cloth is simply a plain, hemmed strip of linen of sufficient length to cover the top of the communion rails.

Fair Linen  
Cloth

The upper "fair linen" cloth must be the full breadth of the altar ; indeed, although not strictly correct, some people prefer it to be 1 in. or  $1\frac{1}{2}$  in. wider, so that the hem may hang over the front of the altar ; it must be long enough to fall at least half a yard over the altar at both ends, or more correctly to within three fingers' breadth of the predella. The two undercloths in the Roman Church must just cover the entire table of the altar.

The fair linen cloth has usually lace or a fringe at the ends, and the edges have a hem of one inch or less in width. The ornamentation on it in the English Church should be five crosses, which must all lie on the top of the table, i.e. one cross at each corner of the table, about 2 or 3 ins. in from the edge, and one in the middle.

The arms of the crosses should be equal in length, and not less than 2 ins. across. In the Roman Church these crosses, which are incised on the stone top of the altar itself, are not allowed on the fair linen cloth. It is usual, moreover, to put, on the inner side of the hemstitch, along both sides, a narrow border of embroidery with a much wider one at both ends, finishing the ends with fringe, either narrow or very wide according to the taste of the worker. Sometimes the hem itself is ornamented with embroidery; and again, instead of a narrow hem, a drawn-thread border of about half an inch wide is worked, and the ends of the cloth finished with a similar (though much wider) border. This style is specially suited for coarse linen, which can also be worked in colour.

Fringes for finishing the fair linen cloth are many and varied. If possible, the end of the linen should have the weft threads pulled out, and the fringe should be tied by hand. Should this not be possible, a good linen fringe can be bought by the yard and sewn on. Fringes

The pall, which is used with the corporal, is a 4 to 6 in. square of pure linen, stiffened with cardboard. The under part of the pall must always be of linen, and in the English Church the top, which is embroidered with a cross, or a symbol of the Passion, is also of white linen. In the Roman Church the top is often made of silk (provided that it is not black), but the underneath part is always linen. The linen pall, in this church, has no cardboard, but is instead starched to a board-like stiffness. The pall is made by cutting two 5-in. or 7-in. squares of material, and turning in the edges  $\frac{1}{2}$  in. all round, carefully oversewing them together, with or without a piece of thin cardboard, 4 ins. or 6 ins. square, between them. It is essential that stiffness should be provided. Pall

The linen chalice veil should be embroidered in some suitable manner described under "Stitches." A very

beautiful example is shown on Plate XI and another on Plate XII.

The  
Corporal

When there are two corporals, one of them takes the place of the silk chalice veil used in the English Church. They are made of fine linen, hemmed round and embroidered with a small cross. One of these corporals is occasionally made of a finer linen or lawn, often elaborately embroidered in white, and trimmed with lace. This corporal is frequently found in churches where the coloured silk veil is not used.

The corporal is usually 24 ins. square, but the white chalice-veil is often only 20 ins. square. Smaller ones are made for the portable Communion service used for the sick. In the Roman Church, the corporal is 21 ins. square, and may be edged with  $\frac{1}{2}$ -in. lace; a cross, not larger than  $\frac{1}{2}$  in. square, worked in flat embroidery, is placed in the middle of one side. The same blessing is given to the pall as to the corporal—of which the pall was formerly a part.

Purificators

Purificators are about 12 ins. square, or sometimes 9 ins. by 12 ins. A small cross,  $1\frac{1}{2}$  in. square, is put at the middle point of the smaller side. In the Roman Church, purificators are made of linen, 13 ins. by 20 ins., when finished, with a plain  $\frac{1}{2}$ -in. hem at both ends and a narrow hem at the sides.

Credence  
Cloth

The credence cloth is for use on the small side-table that holds the cruets, etc. It should fit the credence table and hang down a little at both ends like the altar cloth; the embroidery on this cloth should match that on the fair linen cloth. In many churches the credence cloth is made long enough to hang nearly to the ground at both ends and in front.

Communion  
Cloth

The Communion cloth used in the Roman Church should be at least 2 ft. 8 ins. in width. Sometimes a piece of cardboard, or even of metal, is used to stiffen it, or a small tray, the cloth being used like a d'oyley.

There are no precise measurements for the lavabo towel, and also there is no reason why it should not be embroidered with a neat border above the hem, if desired. In the Roman church lavabos are made of linen diaper 15 ins. by 20 ins., when finished, with a plain  $\frac{1}{2}$ -in. hem at both ends and a very narrow one along the sides. They must not be marked with a cross. Lavabos

## CHAPTER VI

### MISCELLANEOUS REQUIREMENTS

Desk  
Hangings

**T**HE hangings for the different desks should be made to match the frontal in use at the time. These hangings consist, as a rule, of two for the reading-desks, one for the lectern, and one for the pulpit. They are sometimes called "falls." The hangings for the reading-desks and pulpit are ornamented only in front; but those for a prayer-desk or faldstool should be embroidered on both ends.

The use of desk-hangings is primarily for the protection of the leather covers of the books; therefore they should always be made to cover the entire tops of the desks or book-rests. For the part that hangs over the edge a depth of from 8 to 12 ins. is usually quite sufficient. A very suitable decoration is some form of horizontal border, either enclosed within lines or not, the hanging being edged with a fringe.

These desk hangings should be interlined with a closely woven (but not heavy) linen or holland, unless this has already been used as a backing for the embroidery. The lining proper should, for preference, be either a smooth silk material or a linen. A piece of broad elastic, sewn on to the unembroidered back edge and attached only at each corner so that the elastic may slip under the edge of the desk, serves to keep the hanging in place. Sometimes, instead of elastic, a flat narrow strip of wood is inserted into a slot in the lining made for that purpose. The weight of the book lying upon it then serves the same purpose as the elastic.

Altar and  
Office Books

The covers of books used in the service of the Church are frequently beautifully and richly embroidered. One

fine specimen of thirteenth-century work let into a leather binding may be referred to in the British Museum. Here again there are special points to be remembered. As embroidery presupposes a textile upon which to work, and a book being heavy, with covers exposed to a great deal of wear, either metal cords or jewels or some kind of metal bosses must be used to protect equally both the gold work and the embroidery. A design must therefore be chosen which lends itself to a treatment of this kind. The silk work must be outlined or enclosed in slightly raised metal work—or a strongly worked metal edge can be worked round both front and back covers—or four raised bosses or precious stones can be used on both boards so that whichever side is undermost the weight of the book will rest upon it and thus protect the embroidery. Precious stones and pearls should be used with great discretion, for an otherwise beautiful book can be quite spoiled by overloading it with jewels. An embroidered book cover when finished should be sent to a binder familiar with this class of work; an ordinary bookbinder accustomed only to the usual trade binding will almost always flatten and spoil the embroidery in the press. Before beginning the design, the book should be sewn by the binder and prepared ready for its cover so that the exact dimensions can be given by him to the embroiderer. It is practically impossible to get an absolutely perfect book if the embroidery is done before the binding.

Binding

Books when not in use in the church should be put into holland cases and kept in a dry cupboard or box to protect them from dust. The smoke and fumes of great cities are most injurious to bookbindings of leather or needlework, and it is very sad to see how little care is taken to keep church books thoroughly dry and their covers undamaged.

Book-markers are used purely for convenience in finding the required places quickly. In olden days this

Markers

need was practically non-existent, the manuscripts then being richly illuminated, so that it was quite easy to turn up any special portion.

Book-markers should never be wide or thick; if wide, they invariably cut the pages of the book, and if thick they mark the paper and break the binding. A width of  $1\frac{1}{2}$  in. is quite sufficient for those meant even for large Bibles, and a width of more than 2 ins. is a grave mistake. Markers should never be made in one length of ribbon and then doubled, unless they are sewn at the fold on to a small roller (either of wood or of metal) of the same width—which prevents the edge of the ribbon from cutting the pages, and also keeps the marker in its place. There may also be separate pieces of ribbon, weighted with fringe or embroidery at both ends so as to hang down over both the top and the bottom of the page. Two separate markers will then be needed for each book, instead of one double marker.

The material for markers is a ribbed silk ribbon specially made. The length required depends on the size of the book, but sufficient extra should be obtained to allow a piece to be turned up at each end, as far as the embroidery, to neaten it—and act as a lining.

The pattern on the marker can be some small device, cross, or monogram, or the arms of the church or diocese. On a double marker, the devices must be placed on opposite sides of the ribbon so that, when it is folded, they may both appear on the front. Elaborate book-markers for a lectern, where both sides of the ribbon are seen, are frequently embroidered on both sides, but the embroidery should never be carried so far up the ribbon as to come between the leaves of the book.

#### Alms-bags

The alms-bag varies in shape and style. In one form it is a bag sewn to a metal or wooden ring with a handle on both sides for convenience in circulating it. The more common form is a flat bag with a small flap at the



top by which to hold it. Alms-bags need not be elaborately worked, as they soon become soiled and worn out. They should, of course, be the colour of the vestments of the day, and it is usual to put either a small device, a cross, or the sacred monogram on the front.

The principal cushion, used in some churches, and upon which the Book of the Gospels rests upon the altar, is of oblong shape and generally of velvet. This cushion is used instead of the ordinary book-rest. It should be made with a board, padded on top and also slightly underneath with horsehair and feathers, then covered over with velvet or silk and finished with fringe or a cord all round, to which may be attached, if desired, a tassel at each corner. The purpose of the board is to stiffen the cushion for carrying the book. A cross is sometimes embroidered on the cushion and, if this is done, it should be of silk or some other material that will not scratch or injure the binding of the book. Cushions

Under the head of "cushions" must also be included kneelers, which are small flat cushions used on the altar steps and at the various desks. Those at the altar are frequently embroidered to match the long kneelers at the altar rail, and all of them should harmonize with the carpet of the Sanctuary. A suitable size for the small kneelers is 20 ins. by 12 ins., while those at the altar steps should be just long enough and wide enough to cover the steps. The kneelers (and not infrequently the Sanctuary carpet) are often embroidered on canvas with wool or silk. They are mounted either as flat mats, or are stuffed with a mattress. Some kind of "finish"—cord or guimp—is necessary to complete them, and the kneelers at the altar, if stuffed like cushions, often have tassels at the corners. Kneelers

The design on kneelers and carpets should be of the same style as that of the decorations used in the church. The colouring, too, should be in harmony with the lighting

and other decorative effects. It is a cause for wonder how very frequently the floor-covering of the chancel is chosen in a haphazard way, thus interfering with the beauty of the whole. According to strict usage, the Sanctuary carpet in the Roman Church is of a green colour, and this is the safest colour to choose, as every other colour can be selected to harmonize with it.

#### Banners

There is no regulation size or style for ecclesiastical banners; nevertheless a few hints with regard to these points may be helpful. Banners, being meant for carrying in processions, should never be heavy and unwieldy, especially if they have to be carried by one person. Some very large processional banners are intended to be carried by two bearers, consequently they have a staff at both sides of the horizontal pole from which the banner is suspended; such banners, however, are seldom used for ecclesiastical purposes. On the other hand, a banner should not be too small, or it is apt to look rather trivial and unimpressive.

Processional banners should be embroidered on both front and back, more richly on the front, and with greater simplicity on the back; a good shape being rectangular with sides in the proportion of three to two, i.e. a banner 6 ft. long should be 4 ft. wide, and so on. This is indeed the recognized shape for ecclesiastical use. A modern banner exhibiting these characteristics is illustrated on Plate XIII.

Designs on banners are very frequently arranged in one of the following ways: (1) with a narrow border at the top, and two wide orphreys—one on each side—enclosing a large centre panel; (2) a powdered design enclosed in a narrowish border all round; (3) pictorial designs with or without accompanying orphreys or borders; and (4) mottoes or lettering, alone or with scroll-work.

But whatever may be their design banners deserve much more consideration than is sometimes given to their

construction. It should be remembered that a banner has definite significance or purpose; its use suggests leadership or aspiration. From the earliest known times the banner, even in its most primitive form, has been a rallying point. It has long had a place in religious services; in the temples it was carefully guarded and held in great veneration. The Egyptians inscribed upon it their sacred symbols. Upon the conversion of Constantine to Christianity, he ordered the monogram of Christ to be placed upon the Labarum or imperial standard of Rome (Fig. 10a), and from that time the Roman banner assumed a religious significance to the early Christian Church. The red cross upon the national banner of England had a like significance, and it still remains as the emblem for England on the British ensign. As a symbol of common sentiment the banner is referred to in Psalm xx, 5: "In the name of our God we will set up our banners," and again in Psalm lx, 4, there is David's distressful lament and appeal: "Thou hast given a banner to them that fear thee, that it may be displayed because of thy truth."

To fulfil its proper function in modern times, the church banner must make appeal to the higher instincts of mankind by quickening the spiritual impulse. Some banners will have a closer relation to the church services than others, but whether they be used exclusively within the building, or as representing guilds or societies attached to the church, they should be recognized as a contribution to the service and praise of God; and should therefore receive as much care in their preparation as is given to the furnishings which have a more orthodox and indispensable place in the church services.

The banner will in use be often carried in processions. Its decoration or story must therefore be on a legible scale, capable of being read as it moves on its way. Symbolism should play a leading part in its design, the subject being of far greater importance than decoration,

although in the planning, from the very beginning, the subject must have a decorative as well as symbolic treatment. And it must be beautiful not so much from the use of costly materials as from sincerity of purpose expressed in craftsmanship.

Choir  
Banner

The choir banner usually has a figure of the patron saint of the church, as in the banner of St. Paul's Cathedral on Plate XIV, with the name and sometimes the arms of the diocese or church, and occasionally those of the town or of the incumbent officiating at the time the banner was made. In olden days such gifts to the church were also frequently embroidered with the arms of the donor in addition to the ornament.

Materials

The materials for banners are various, as are also the methods of working. Silk in some form is the usual material, but banners are frequently made of cloth-of-gold or cloth-of-silver, though for less expensive work linen or cloth can be used. It is preferable indeed where cost must be considered to make use of the less expensive material, in order that harmony in material and craftsmanship shall prevail. Appliqué and "inlay" are particularly suitable methods of decoration. The practice of partly painting and partly embroidering the design should never be permitted. Such a method is bad from an artistic point of view, especially when the banner is meant for frequent outdoor use; but for this latter purpose, banners that are wholly painted in oils or in other durable medium are quite suitable and lasting.

Shapes

Banners can be shaped in many different ways at the bottom edge, but the top edge and the sides must necessarily be straight, or the banners will not hang properly. Due proportion should be kept between the general size and the portions cut out. The cords, tassels, and poles should harmonize with the colouring and embroidery.

The Hearse-  
cloth or Pall

There still exist many ancient hearse-cloths or palls, which show with what great veneration people in the

olden days regarded ceremonial details at funerals. The one illustrated on Plate XV is still in use by the Saddlers Company. Some of these palls are very richly embroidered and, contrary to the gloomy post-Reformation ideas of death, they seemed to set forth the joyful conception of life after death. The heavy black cloth or velvet pall, trimmed perhaps with a little white braid or fringe, still used by some undertakers, would have seemed to them anything but "seemly." On Plate XVI is an interesting example which, in addition to the previous one, illustrates this, and also the use made of vestments after the Reformation.

In designing a pall or hearse-cloth, richness and dignity should be the chief considerations. The principal colours that can be used are white, purple, blue, red, and gold. The material can be silk of various kinds, velvet, or cloth. The pall should be large enough to cover the coffin and hang down all round. For a simple hearse-cloth a Latin cross in appliqué, placed in the centre with arms extending as far as the sides of the coffin, makes a dignified and appropriate ornament. The edge should be finished either with a thick cord or a fringe. The pall should be interlined with "bump," and have a lining of some strong silk material or linen. Some of the old hearse-cloths had the corners cut out, but in these days it is usual to make them like a large tablecloth, with the corners occasionally weighted down with tassels. A good size for a hearse-cloth is 8 ft. 6 ins. by 2 ft. 9 ins., including fringe.

Other designs suitable for the ornamentation of hearse-cloths are texts or mottoes arranged as an outside border; sometimes coats-of-arms are introduced, or the figure of the saint to whom the church is dedicated. And here the suggestion may be offered that every church should possess one or more decent and appropriate hearse-cloths to be lent to parishioners on the occasion of funerals.

## CHAPTER VII

### VESTMENTS. I. ORIGIN AND DEVELOPMENT

Official  
Dress

**V**ESTMENTS for the priesthood are analogous to official dress in secular life, and may therefore be described as the badge or stamp of office. The word "vestment" comes from the Latin "vestimentum," and is in the strict sense applied to the ceremonial dress of public worship. Great importance is attached, even in these materialistic days, to certain secular ceremonials, the significance of which becomes more marked by the outward forms of office which a particular dress denotes. Some of the garments so worn have come down to us little changed from the dress adopted at the time certain offices were instituted. A familiar instance—one we like well and would not change—is the dress of the yeomen of the guard at the Tower of London, which belongs to the time of Henry VII; and we still keep our affection for the yellow stockings and knee breeches of the "Blue-coat" boy, which date back nearly as many years. The scholar's gown with its hood has long been a coveted mark of achievement to men, and it is not less valued by women now that the Universities have recognized their right to wear it. And, indeed, such a dress does confer dignity upon the wearer, and this should influence the conduct of those persons who have chosen to fit themselves for the office which the dress represents.

Vestments  
of the  
Christian  
Church

In the Christian Church, not only did the historical associations connecting certain vestments with the dress worn by Christ attach to them the symbolic significance before mentioned, but their development from the

original form to that of to-day is not without significance with regard to the change in ritual and opinion as learning became more widely diffused. These particular vestments are the pallium, chasuble, cope, and alb of the Western Church and the corresponding garments in the Eastern.

There is in the British Museum a beautiful ivory panel

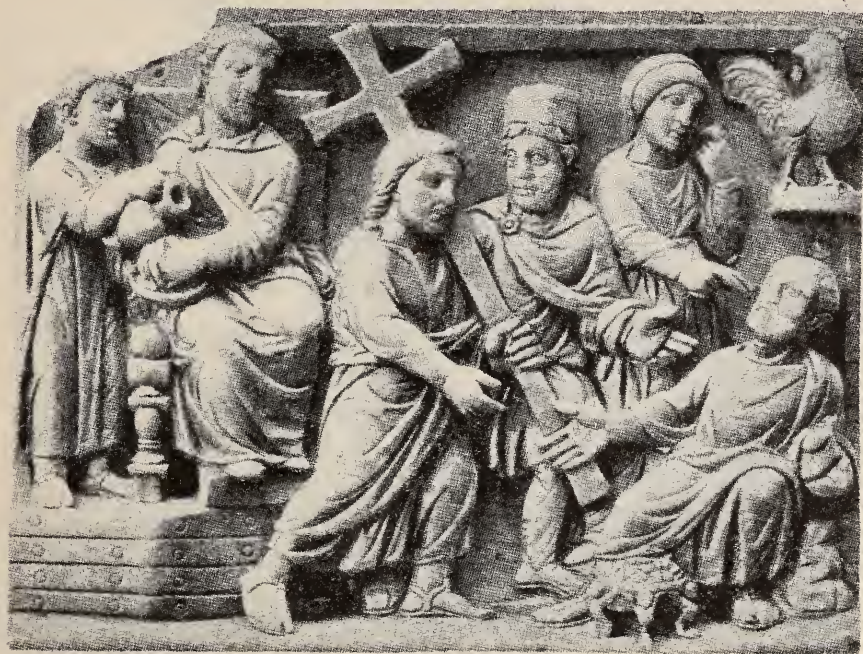


FIG. 27

of the fifth century (Fig. 27) which may be taken as illustrating the ordinary dress of the time of Christ. It represents Pilate washing his hands at the condemnation of Christ, Our Lord bearing His cross, and the denial of Peter. Pilate is wearing the chlamys, the mantle of Roman official and military persons. Both Christ and Peter are wearing a sleeved tunic and pallium, the latter being a mantle consisting of one piece without seam. One end of this was wrapped round the body, the other

was thrown over the left shoulder. It was the dress of the Greek philosopher or scholar and had its counterpart in the Roman toga, which was worn by the Romans as a mark of rank and the use of which was not permitted for aliens. The pallium as an outer garment gave way to one of more practical shape called the paenula, this being a circular cloak having a hole in the middle through which to pass the head; a weather cloak of like shape, with large hood, is still worn in the mountainous districts of Europe, and a most comfortable protection it is during inclement weather. Another form of this garment was the lacerna, a cloak fastened by a brooch.

From these garments developed the most venerated of priestly vestments in the Christian Church. The pallium, no longer a secular dress, was adopted in a considerably modified form, to be described later, as the special vestment of archbishops. In the Western Church it retained the name of pallium; in the Eastern Church it is the omophorion. It is shown in a Byzantine psalter of the middle of the eleventh century, in the British Museum, much in its present form.

The paenula developed into the chasuble of the Western Church, its equivalent in the Eastern Church being the phelonion; the lacerna became the cope of the Western and the mandyas of the Eastern Church, its brooch fastening being represented by the morse, and even to this day the cope not only is a liturgical vestment, but also retains its secular character as a garment worn by kings and officials of high rank. The sleeved tunic survives in the alb (the stoicharion of the Eastern Church) and the surplice.

During the early days of Christian persecution no distinctive priestly dress could be worn, or was desired. Probably about the middle of the fifth century certain distinctions were made in official dress, some of them being very splendid in character. Fig. 28 illustrates an





FIG. 28

ivory consular diptych representing Flavius Anastasius, consul at Constantinople in A.D. 577. This practice of assigning particular garments to denote the rank of public officials was followed by the Church, and led to the multiplication of vestments, their ornate embellishment, and their use in ritual (see p. 91). As early as the fourth century a protest was made by Bishop St. Asterius against the custom of depicting the works of Christ on the priests' clothing: "Strive to follow in your lives the teaching of the gospel, rather than have the miracles of our Redeemer embroidered on your outward dress." The style of secular dress referred to is common in representations of classical costume and was retained for a very considerable period, scarcely realizable in these days of constant variation in the fashion of dress. Flowing draperies characterized the dress of both men and women far beyond the middle ages. The persistence of the Church in retaining these characteristics after secular garments had changed in fashion is due to the symbolic significance attached to them, and these garments became peculiar to the priesthood as the dress of secular life more and more diverged from the classical style. The necessity for special garments is noted in the words of St. Jerome, who said: "We ought not to enter the holy of holies in our everyday garments when they have become defiled from the use of ordinary life, but with clean conscience and in clean garments hold in our hands the sacrament of our Lord."

Like the developments in secular dress necessitated by changes in habits and intercourse between nations, the form of dress retained for priestly service has undergone its changes in conformity with the ritual; but certain leading characteristics remain, some of which are fairly uniform in all branches of the Church, no doubt because of the sacred significance which had become attached to them.

The Roman occupation of Britain familiarized the inhabitants of this country with the kind of dress (though



FIG. 29

Greek rather than Roman) worn by the missionaries who came from the East with the new teaching. Religious ceremonial and the British use of vestments in the ritual of the Druid priests were also not unknown historically. In embracing the new faith, the early Christians in Britain would accept also the manner of its presentation. We are able to trace the development of the early vestments in England after the Saxon Conquest, and some interesting examples are given here which should be of special interest to the embroiderer.

Fig. 29 represents the stone effigy of an Anglo-Saxon bishop, in Wells Cathedral, wearing chasuble, tunic, and amice with other vestments; the mitre with infulae should be noted.

Anglo-Saxon

A manuscript in the British Museum, written in Latin and English quite early in the eleventh century, has some beautiful outline drawings, one of which (Fig. 30) shows the vestments to be the

Eleventh Century

chasuble, of circular shape, having a hole for the head; alb, amice, maniple, stole; the secular dress is represented in the short tunic, abbreviated paenula, and neck-cloth, the latter being the origin of the amice and not shown here. The initial letter in Fig. 31 is from the Augustinian Psalterium of Durham, and belongs to the eleventh century.



FIG. 30



FIG. 31

Another outline drawing (Fig. 32) from the life of St. Guthlac of Croyland is of the twelfth century, in which the ample nature of the chasuble is seen, and the



FIG. 32

simplicity of its embroidery. The cope with hood and morse shows the different pattern of these two garments and also their similarity. In the background is a priest wearing the alb.

Fig. 33 is a fine example of a twelfth-century seal of

Twelfth  
Century

the Bishop of Winchester affixed to an interesting document signed at Dover, 1185, to which is also attached the seal of the Knights Hospitallers of St. John of Jerusalem. These examples, with the exception of Fig. 32, which is at



FIG. 33

Durham, may be studied with many others in the manuscript department of the British Museum.

Thirteenth  
Century

Fig. 34 is from a thirteenth-century manuscript, showing even more distinctly the primitive pattern of the hood; its purpose of protection is illustrated by the priest who wears it drawn over his head, while it is also shown worn almost as in the present scholastic manner of the universities.

Fig. 35 is taken from a manuscript of the time of Edward I to illustrate the primitive form of the amice,

which is here shown tied in a loose knot, just as an ordinary neckerchief is to-day. One of the figures wearing the pallium is thus recognized as an archbishop. A scribe below can be seen wearing the hood attached to the ordinary garment.



FIG. 34

The pallium illustrated in Fig. 36 identifies the wearer as an archbishop. It should be observed that in this case the number of crosses is six. In the previous example the pallium is decorated apparently with more than eight crosses. This example is French fourteenth century; all the previous ones are English.

Fourteenth  
Century

The initial letter (Fig. 37) is scarcely needed for further illustration, but it is so beautiful that it cannot but give pleasure, and should attract study of the original. The cope is scarlet with a jewelled morse, the background is



FIG. 35 ✓



of gold, tooled with arabesque pattern. It is probable that this letter belonged to a missal in the Royal Chapel, of the time of Richard II, and is also English.

Other examples may be looked for among sculptures, ivories, mosaics, stained glass and (more rarely) the old brasses, most of which illustrate the character of the

Archbishop,  
Fourteenth  
Century

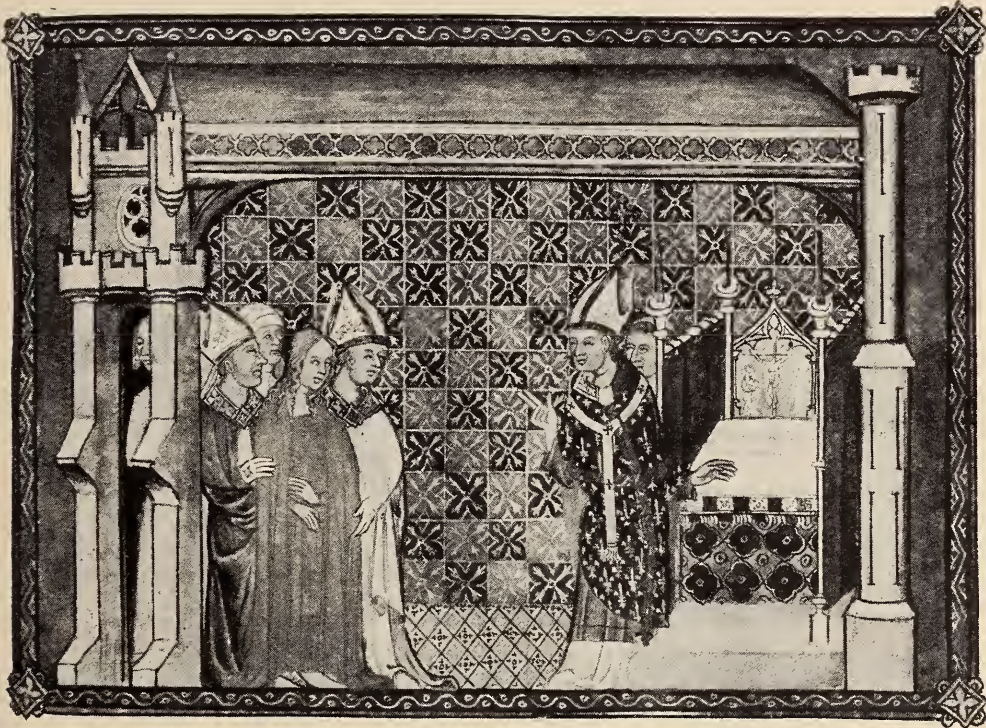


FIG. 36

embroidery of the time. That of Robert Waldeby, Archbishop of York (1397), in Westminster Abbey, is illustrated in Fig. 38. It is thus described by Mr. Francis Bond in his "Westminster Abbey"—

"He wears the full eucharistic vestments, which in this early brass are rendered quite simply. The inner garment shown is the alb or surplice, which covers the whole body, but is only seen just above the feet; in the centre of it, in front, is a square piece of embroidery or *apparel*. In front of the alb hang down the fringed ends

of a long narrow band or *stole*, which passed round the neck. Above the fringes of the stole are seen the plain lower edges of the linen *tunicle*, the vestment of the sub-deacon. Above that is seen part of the lower portion of the fringed *dalmatic*, the vestment of a deacon. On the top of all is the *chasuble*, pointed oval in shape, and here plain. Round



FIG. 37

the neck is an embroidered turn-down collar, the *amice*. From his left arm hangs an embroidered napkin, the *maniple*. On his head is a tall episcopal *mitre*, studded with gems, the *mitre pretiosa*. Over the embroidered *gloves* is usually the episcopal *ring*, the stone of which was always plain. The *sandals* were often richly adorned and jewelled, and their open-work showed scarlet stockings. Being an archbishop, he holds in his hand a *cross*, instead of a pastoral crook or crozier; and round his neck and in front of the chasuble hangs the *pallium* of

white lamb's wool made by the nuns of St. Agnes, Rome, and sent by the Pope to archbishops as the investiture of their office ; it is embroidered with crosses. The complexity of the vestments is due to the fact that the archbishop did not lose his right to the vestments worn in the different orders through which he had passed as bishop, priest, deacon, and subdeacon. Thus as *subdeacon* he wears the tunicle, as *deacon* the dalmatic, as *priest* and celebrant the alb, stole, chasuble, amice, maniple ; as *bishop* he has the mitre, gloves, ring, sandals, and scarlet stockings ; as *archbishop* he has the pallium."

It is on record that at the coronation of Edward VI, in 1547, "all Westminster choir was in their copes, and the children of King's Chapel all in scarlet with surplices and copes upon their backs."

Copes were enjoined in the 1549 Prayer Book, and, in the Canons of 1604, for Cathedral use. When Queen Elizabeth returned thanks at St. Paul's for the defeat of the Armada on the 24th November, 1588, "she was received at the great door



Archbishop Waldeby

FIG. 38

by the Bishop of London (Aylmer), the Dean, and 50 other clergy habited in superb copes." The cope was worn at the service held on the steps of St. Paul's Cathedral at the Diamond Jubilee of Queen Victoria, 1897.

An instructive pronouncement upon the use of vestments was made when the Ornaments Rubric came into dispute before the Bishop of Exeter (1831-69)—

"It is the duty of the parishioners by the plain and express canon law of England to provide the alb, the vestment (chasuble), and the cope. True it would be a very costly duty, and for that reason most probably churchwardens have neglected it, and archdeacons have connived at the neglect. But be this as it may, if the churchwardens of Helston shall perform this duty at the charge of the parish, providing an alb, a vestment, and a cope, as they might in strictness be required to do (Gibson 201), I shall enjoin the minister, be he who he may, to use them."

The "vestment" here mentioned is the chasuble, which was the Eucharistic vestment par excellence.

The effigy of Bishop Robert Creighton in Wells Cathedral represents him in girded alb, cope, and mitre only. He died in 1672.

## CHAPTER VIII

### VESTMENTS. II. THE WESTERN CHURCH ANGLICAN. ROMAN

**T**HE vestments to be described in the following chapters are, in the Anglican Church: the pallium, chasuble, cope, stole, maniple, alb, amice, girdle, dalmatic, tunicle, surplice, cotta, mitre, bishop's buskins and gloves, rochet, chimere, grey almuze, and tippet. The Anglican Church

In the Roman Church: the pallium, chasuble, cope, stole, maniple, alb, girdle, surplice, amice, dalmatic, tunicle, cotta, mitre, bishop's buskins and gloves. Roman Church

With regard to the word "vestments," there are also described various garments not ecclesiastically so recognized, but nevertheless perhaps desirable for the decent and orderly administration of the services, e.g. the cassock and hood, the making of which may be undertaken by members of church guilds and other workers.

For the guidance of the sacristan a list of vestments worn at the different ceremonies is given in an Appendix.

In modern days, owing to the different shades of opinion permitted in the Church of England with regard to vestments, there is greater diversity in use, pattern, and ornament than in the Church of Rome, where regulations of the strictest character still prevail.

The pallium as a vestment does not retain any resemblance to the garment from which it was derived (see page 82). In ancient times it was an "august gown worn by men of learning." Formed of one piece of material, when not needed for warmth, it was folded in a long strip and thrown over the shoulder, in which form it finds a The Pallium of the Archbishop

close modern equivalent in the "plaidie" of the Highland Scot worn at the present time. It was in the form of this strip that the pallium became, probably about the fourth century, a venerated badge of office as the ceremonial and symbolic vestment exclusive to the archbishop, and denoting special and peculiar authority. In early times it was the prerogative of the Pope to bestow the pallium, and it was not always exclusive to the archbishop. In construction it retains the characteristics of the original garment in passing over the shoulders with the ends hanging down back and front, and is made of lamb's wool, which was adopted with symbolic and dedicatory significance.

English  
Pallium

In the English form the pallium was a circular band of plain woven white lamb's wool, with a pendant before and behind, reaching nearly down to the feet. It was marked by four purple crosses, one on the circular part where the pendants issue back and front, and one each at the end of these pendants. In actual practice in England the pallium is not worn, but appears on the shield of the Archbishop of Canterbury.

Roman  
Pallium

The pall given by the Pope in the Roman Church is a woven band of white lamb's wool marked with six black crosses, four on the round part and two on the pendants, which are only 12 ins. long.

The  
Chasuble

The chasuble was the eucharistic vestment par excellence. The old English chasuble was of rich material and of ample proportions as illustrated at Fig. 39, in which form it more nearly retains the shape of the paenula, the large hooded weather cloak from which it is derived, as before said. The chasuble of St. Thomas Becket (Plate XVII) shows the original shape already described, retaining therefore its full symbolic significance. The name chasuble comes from "casula"—a little house—and the original shape fittingly expressed the significance attached to it—that is, shelter, or charity. In the Eastern

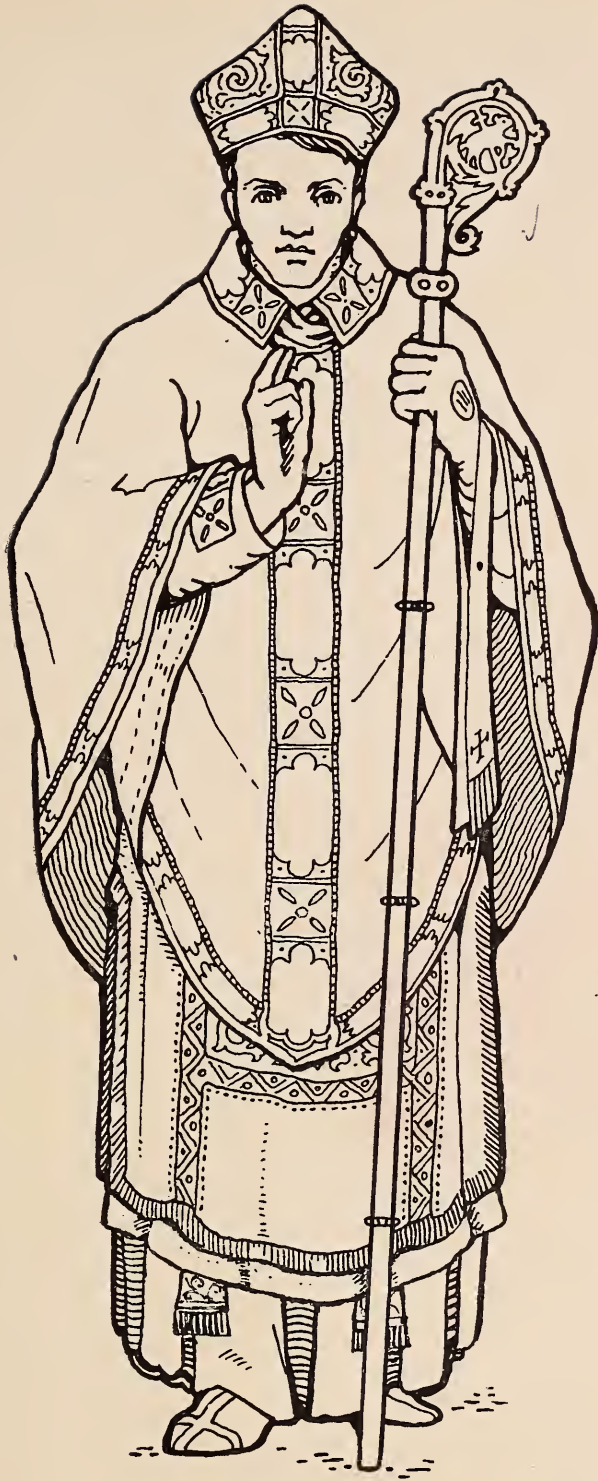


FIG 39

Church this ample form is retained as shown in Fig. 25. The Roman shape has very much changed (see Plate XVIII). The divergence from its original form began by cutting away part of the front of the garment to give more freedom to the hands, and this was continued until the modern shape retains very little in common with the original cloak, and it has not the beauty which characterized the older garment while its symbolic character is not expressed. This, "cut-away" chasuble has front and back of equal length, and is usually very richly embroidered and, in consequence, quite stiff. There is apparently no hard and fast rule as to the ornamentation of the chasuble, but a cross of some form is fashioned on the back, and sometimes also on the front; a column or orphrey from neck to hem may take the place of the cross on front. In either case they should be 10 or 12 ins. wide, including the lace. When not heavily embroidered, this pattern is better without stiff interlining. It should have strings of ribbon sewn on the inside of the front, which are tied round the back to retain the vestment in its proper position.

The best modern form of chasuble used in the Church of England is known as the "Gothic" (Fig. 40). No stiff or heavy material should be used for lining. Its ornamentation should be of a character to enhance rather than destroy the beauty which is derived from the pliant nature of the textile. This is generally of silk, but a mixture of silk and wool is permissible. Linen is also used, and, in tropical countries, linen is, indeed, sometimes necessary; not only is this material cooler, but it is also not so liable to be spoiled by insect pests, and, moreover, in cases where the vestment is carried from place to place, linen can be more easily kept clean by washing. In the Victoria and Albert Museum is a block printed linen chasuble with velvet cross, also an embroidered linen one from the Tyrol.





FIG. 40

The ornamentation of the chasuble offers great scope to the embroiderer. It may be very elaborate, quite simple, or again entirely absent. The old manuscripts show how beautiful and appropriate some of the old designs were. The principal methods of ornamentation are by embroidering a pattern over the entire vestment; a very successful design may be made after the style of a Jesse tree, i.e. a meander of scroll work enclosing various devices, either symbolic or floral, as on the blue chasuble in the Victoria and Albert Museum. A design powdered all over is occasionally used, for which there are many suitable devices, such as the rose in the sixteenth-century German cope on Plate XXI; the best effect is obtained, perhaps, by the alternate use of two, three, or more different units equally spaced. The human figure may also be used to signify saints. A little embroidered border is sometimes put on the inside edge as well as on the outside, to cover the edge of the lining. When such a style of ornament is adopted, it is usual to place a column with separate design on the back as well as on the front. A crucifix embroidered with the figure of Christ in the middle and perhaps other figures at the foot, such as angels, are not unusual. This same cross may have an alternative decoration composed of appropriate flowers or emblems, or it may be filled with a purely geometrical pattern. A Y cross may be formed by a column extending from neck to hem with the arms extending obliquely upward from the centre, the same ornament being frequently placed on the front. Toward the bottom of the column, similar oblique lines are placed in a downward direction, like the Y turned upside down, such lines suggesting the steps of the Calvary, as in the case of the chasuble of St. Thomas of Canterbury on Plate XVII.

The cope, shown in Fig. 41 worn by a bishop, as already stated, was derived from the same secular garment as the chasuble, the essential difference in the two being



FIG. 41

that the one was a pull-on garment with hole for the head, the other was open in front and secured at the neck by a brooch, now called the morse. These peculiarities are retained in both vestments. When the chasuble became the eucharistic garment the cope retained its outdoor sheltering purpose, and, being used in processions, both indoor and out, and having greater convenience of shape, it maintained its everyday character of ordinary dress for a longer period, both in material and pattern. Anglo-Saxon copes had sometimes a fringe composed of tiny, tinkling gold bells.

Like the chasuble, it has had certain developments, more marked in the Western Church. Before the eighth century it was a black, bell-shaped, hooded garment with no liturgical significance. By the tenth century its use as a vestment was widespread, and by the eleventh it was universally worn. It was at this time recognized as a vestment to be worn by the cantors, choirmaster, and singers.

The most notable changes in actual shape are those of the hood, which in Fig. 34 is shown as a practical weather protection. After the cope was prescribed as a liturgical vestment, the hood, no longer needed for its proper function of shelter, became changed in character, and grew too small to serve in any sense its original purpose while being retained as a symbolic appendage to the vestment. In the thirteenth century it was of a triangular shape, which developed into that of a shield in the fourteenth and fifteenth centuries. It lost its pointed tip in the seventeenth century as in the Westminster Abbey cope of that period. In the eighteenth it became merely a flap extending to the waist.

Ornamenta-  
tion of the  
Cope

The cope, being a large and voluminous garment extending to the feet, offers more opportunity than any other vestment for elaborate decoration, as in Plate XIX. One important point, however, should be kept in sight.

Its beauty and the dignity of its appearance will depend upon the proper treatment of the textile material of which it is made. This being of a pliant nature, its surface should never be so overloaded with ornament as to destroy the characteristic folds of drapery. On the contrary, the character of the embroidery should be such as to enhance the beauty of the flowing lines of the material. There should be an orphrey or band placed along the entire length of the straight edge which, when the cope is worn, forms the front.

The material for the cope may also be of a patterned textile enriched only by embroidery on orphreys, hood, etc., or it may have a more comprehensive treatment as in Plate XX. If it should be embroidered with powdered or other designs, great care is needed to ensure that the devices lie in the right direction when the cope is worn. In designing its ornament, it is well to arrange the lines of the pattern like the spokes of a wheel, radiating from centre to circumference as shown in Plates XX and XXI. A close study of the copes in museum collections reveals the care taken in the disposition of the lines of pattern and will well repay the embroiderer. The embroidered orphreys should not be too wide, or the vestment may hang badly. Much of the beauty of the lines of drapery will depend upon the correct placing of the embroidered work, its relative weight and flexibility.

Very rarely, a cope is shaped to fit the shoulders of the wearer, but this form destroys the original significance of the semi-circular garment. It was by no means infrequent in older days to have the orphreys curved at the neck, in order to obtain a good fit on the shoulders, and this is occasionally still the practice. A pattern of a cope to scale is given on page 129.

The hood may be fastened to the middle of the upper edge, thus hiding part of the orphrey, or it may be placed on the lower edge of the orphrey; there appears to be

The Hood

no rule in this particular except in the Roman Church, where the latter plan is the universal usage, as shown in the modern Roman cope on Plate XX. Instead of this permanent arrangement of the hood, it may be attached by means of loops fastening on buttons or hooks. These offer scope for additional decoration: the buttons may be embroidered with or without precious stones, the hooks are often made of gold or silver. The hood should always be finished with a fringe and the lower edge of the cope is sometimes so finished.

Morse

The fastening in front should be by a clasp called the morse. This is often elaborately embroidered to match the orphreys and the hood as in Plate XX. It can also be of metal, jewelled. Some of these old morses are very highly valued. The one for the cope of Clement VII was made by that wonderful goldsmith, Benvenuto Cellini, whose magnificent work is still the pattern for our time.

The Stole

The stole, a long scarf or band worn by bishops, priests, and deacons as a sign that they are in office, must be donned when any sacrament is being administered. But, in preaching, the use of the stole is optional, and it should not be worn in the choir at matins or at evensong. At the Holy Eucharist the celebrant wears his stole crossed over on his breast, with the ends tucked under the girdle to keep it in place. In the case of deacons, the stole is worn over the left shoulder, and tied under the right arm; consequently, it is made rather longer than the ordinary priest's stole in order to allow of this, and should not be widened at the ends. Instead of actually tying the stole, it is common to have strings or tyers to secure it where it crosses over, but hooks or studs are also sometimes used. If "tyers" are used, they generally take the form of cords and tassels, which are an additional ornament to it.

The colour of the stole should be the correct colour of the day. The usual custom for finishing it is with a

*8. The  
maniple*

fringe, but that is not at all compulsory, and stoles with the ends cut square (and sometimes bound with guimp or trimmed with lace) are quite as beautiful. Perhaps the best shape is a long, narrow strip, 3 or 4 ins. wide and from 7 ft. 10 ins. to 9 ft. (or even more) long. In the Roman Church the exact measurements are: 84 ins. long by 4½ ins. wide, with the ends, beginning 9 ins. from the bottom, widened out to a maximum of 9 ins. At the present day there is a tendency to wear short stoles, but the longer ones are more beautiful, and as they just show beneath the chasuble they make an additional ornament. The middle part, where it passes round the neck, should be narrowed and slightly shaped in order to do away with the unsightly practice of folding it over and thus exposing the lining. Here, at the middle, it is always necessary, too, to have a cross embroidered.

Ornamenta-  
tion

The ornamentation can be either very simple or very elaborate. According to the strict rules of the Roman Church, three crosses should be used—one at each end and one in the middle. The crosses at the ends are sometimes incorporated in the design, or even left out altogether, but the cross in the middle must never be omitted. A beautiful method of ornamenting the stole is by dividing it into panels, as illustrated on Plate XXII, or by using an interlacing pattern that can be carried out (if economy be a necessity) in a flexible guimp. Two modern stoles are illustrated on Plate XXIII.

The Maniple

The maniple is the small band worn over the left arm of the celebrant, and was originally a small napkin for wiping the hands but is now a symbolic ornament carried over the wrist. In the Bayeux tapestry (so-called) the Archbishop Stigand holds it in his hand, and it is seen thus worn by the saint on St. Cuthbert's maniple (Plate XXXIV), and in some of the manuscripts illustrated here. It is shaped like a small stole, and must match it in colour and design. It also is ornamented with three crosses, and

2 ins.  
should match the rest of the vestments in colour. The length should be at least 3 ft. (in the Roman Church it is 3 ft. 6 ins.), the ends must be ornamented to match the stole. Many priests prefer the maniple to be 4 ft. long, as being not only more beautiful but also more convenient, for a short maniple with broad ends and fringes is very liable to get in the way of the vessels, whereas a long one hangs down conveniently over the edge of the altar. The maniple has a band of elastic sewn on to the lining, to keep it in place on the celebrant's wrist. A pattern to scale is given on page 129.

#### The Alb

The alb is the most ancient form of the white linen garment, to which many references are made in the New Testament. It was worn equally by Jews and other Orientals, as well as by Greeks and Romans, and was (according to some authorities) probably the first garment in the Christian Church to have a distinct liturgical significance.

The alb is worn by all orders of priests, beneath the eucharistic vestments and over the amice, and must always be fastened by a girdle. It is also the dress of the servers. The method of cutting out, with measurements for making an alb, is shown on page 130.

#### Apparels to the Alb

Albs are now always made of white linen or lawn, reaching to the feet, and should have narrow plain sleeves. They may be ornamented with apparels back and front. Where used, the apparels should be about 20 ins. by 6 ins. and placed a little above the bottom hem of the alb. They are usually heavily embroidered, sometimes with symbolic design or, it may be, merely to correspond with the other ornamentation of the vestments. They can be made in very rich gold and silk embroidery and detachable from the alb. Otherwise the apparels are worked directly on to the material in coloured or white threads ingrain.

In early times, before the apparels were used on the alb, two strips of purple material were sewn on it from



neck to hem, back and front. These, however, were afterwards transferred to the dalmatic, and in their places square pieces of brocade were sewn on, back and front, at the bottom, and sometimes also on the sleeves. Later on, these occasionally appeared as an ornamental border round the hem and the wrists of the vestment. In the Roman Church apparels are not used on the alb, which is, however, frequently embroidered in white or coloured thread and edged with lace.

The amice is a rectangular piece of linen, worn as a neckcloth under the alb. The top edge, which is sometimes embroidered, should be turned down over the chasuble. The proper length of the amice is 3 ft., and the width 2 ft.  $6\frac{1}{4}$  ins. The amice must have a cross about  $1\frac{1}{4}$  in. square, embroidered in the middle, about two fingers' breadth ( $1\frac{1}{2}$  in.) from the top edge, and the material of which it is made must be pure white linen. The strings are 4 ft. 6 ins. long, and are sewn on to the upper corners for the purpose of keeping the amice in its place. The Roman Catholic measurements are: length 2 ft. 8 ins., width 1 ft. 9 ins., strings 4 ft. 8 ins. long. It has a narrow hem all round, and, in the English Church, a band of embroidery in washing thread is sometimes worked along the top edge, in which case the necessary cross in the middle can be incorporated in the embroidery, or even replaced by a large cross worked on the amice below the apparel. When the apparel is not embroidered on the vestment it is made separately, and embroidered in colours to match the rest of the vestments, or in gold, or even cut out of cloth-of-gold, so that it can be worn at any season. These apparels are tacked on to the top edge of the linen amice.

The Amice

The size of the apparel is about 22 ins. long by 3 to 4 ins. wide.

The girdle is usually a plain white linen cord from 9 to 13 ft. in length, with small soft tassels of the same

The Girdle

material. In the Roman Church silk girdles are not forbidden, but their colour must match the rest of the vestment. Occasionally a band of from 1 to 3 ins. wide, richly embroidered in silk and gold, is substituted for the linen

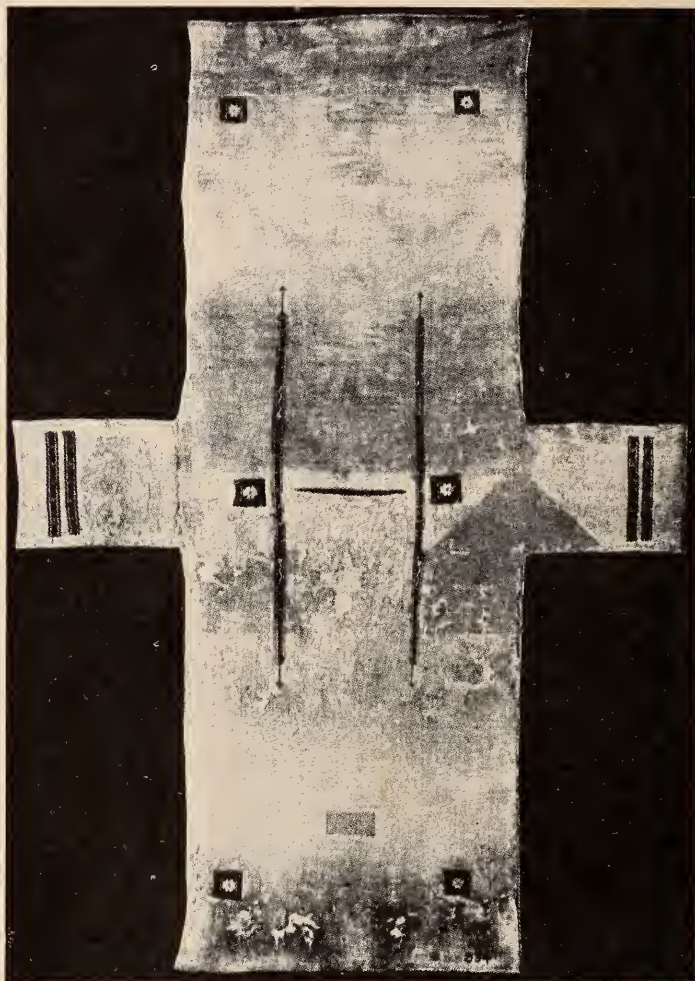


FIG. 42

cord; this is an old English custom, but the band is not so common as the linen girdle. If, however, the band is used, it must be fastened by strings sewn to the lining, or by a clasp, so that it may be uninjured by tying. Woollen girdles are also permissible.

The dalmatic is a garment of silk or other material with wide, short sleeves, worn by the deacon or gospelier. In shape it resembles very much the short shirt-like garment illustrated in Fig. 42 from a Coptic dress of the fourth century, from which it probably had its origin. The specimen illustrated is woven in one piece, the hole for the head to pass through being left in the weaving. The tunicle is a garment similar to the dalmatic but should be somewhat shorter, and not so elaborately embroidered; it has sometimes narrower sleeves. It is worn by the sub-deacon or epistoler. The tunicle and dalmatic are very often identical in shape and ornamentation, the backs and fronts of both being alike, and are ornamented with the two stripes or orphreys that were, as before mentioned, originally on the alb, when they were called "clair," and were usually purple in colour. These orphreys are now frequently embroidered in colours, and apparels are placed between them near the top and the bottom of the garment; a good size for the bottom apparel is about 21 ins. wide (to fit in between the orphreys) and 15 ins. deep, and for the top one 9 ins. deep.

The  
Dalmatic  
and the  
Tunicle

The dalmatic is left open for about 24 ins. from the bottom of the under-arm seams, where they may be laced or tied together; the sleeves also are open underneath.

In the English Church both of these garments are usually made rather longer, and the accompanying illustration shows their shape (Fig. 43). A clerk's tunicle is also sometimes worn, and is distinguished from that of a sub-deacon by its having no orphreys and being made quite plain.

On the shoulders of both garments rich silk tassels and cords are frequently sewn—a relic of the days when the shoulder seams were laced together. These shoulder seams are, in the Roman Church, left slightly open at the neck, a cord is passed through rings sewn on for the purpose, and fastened. The edges of the garment are fringed, the



FIG. 43

fringe being often carried up the under-arm seams as far as they are left open. The sleeves are usually finished with a narrow band of embroidery, sometimes, also, with a fringe; the opening for the neck has a similar band, but no fringe. The dalmatic of Charlemagne is illustrated on Plate XXIV.

When officiating at the Eucharist a bishop wears his mitre, also his gloves and buskins.

The mitre is a linen cap, worn as a ceremonial head-dress by bishops. In its earliest form it was a low cap fastened at the top. It developed into a pointed shape, and in the fifteenth century was at its greatest height. The present shape of the mitre has come down to us from the twelfth century. It is triangular in form when seen from either the front or back, and is not difficult to make. The groundwork should, properly speaking, be of linen, however much it may afterwards be covered up with embroidery, but at present mitres are also frequently made of silk, cloth-of-gold, etc., although very orthodox people will not admit of this as being correct. Mitres are of three kinds: (1) the plain mitre made of white linen, with gold or crimson lining; (2) the gold-embroidered mitre, made of white silk wrought with gold and pearls; (3) the precious mitre, adorned with gems and precious stones and gold and silver. There are some richly embroidered ones in the Victoria and Albert Museum. The mitre of St. Thomas of Canterbury is illustrated on Plate XVII.

The essential trimmings are an upright band (*titulus*) or orphrey of embroidery from the bottom edge to the apex, while a second band or orphrey (*circulus*) is put horizontally along the bottom edge, to encircle the head. In addition to this, there are two lappets or strings (*infulae*) which hang down at the back. The mitre is always mounted stiff, but it is well to remember, both in embroidering and mounting it, that a heavy mitre is apt to be uncomfortable for the wearer.

The orphreys and lappets of a mitre are embroidered either simply or with thick gold work and sometimes with jewels. The spaces on both sides may, or may not, be ornamented. Often, however, the whole of the mitre is richly worked in gold and coloured silk, filling in the entire groundwork.

When not in use a mitre can be folded flat, without injury to the ornamentation.

Offertory  
Veil

In the English Church an offertory veil is occasionally worn. It is a long strip of silk or other material worn over the shoulders of the clerk when carrying the vessels.

The  
Humeral

In the Roman Church the humeral is worn over the shoulder of the priest who carries the sacred vessel. Its length is 8 ft. 3 ins., and its width 3 ft. 2 ins. It sometimes has fringes at both ends, and a cross in the middle, the cross being occasionally incorporated in a square or diamond-shaped mass of embroidery. The veil is kept in place with strings fastened to the front edge, and is lined with soft silk so that it may not be stiff.

The Chimere

The chimere is a bishop's robe, resembling a cape or gown with armholes but no sleeves; it is made of black satin or silk. Occasionally a black and white vestment is worn by the English bishops, but this is really a chimere with enormous, balloon-like lawn sleeves gathered in at the wrists to form a frill. These sleeves are tacked into the armholes of the vestment, but the proper method is for the sleeves of the rochet to slip through these armholes.

## CHAPTER IX

### VESTMENTS. III. THE WESTERN CHURCH ANGLICAN. ROMAN

**I**N the Middle Ages the surplice, the essential choir-habit, was worn in processions, during the administration of the Sacrament and every other rite, excepting only the actual service of the altar; it was also the official vestment of the lower orders of the priesthood and is now worn by priests, organists, choristers, and lay clerks. The surplice is a long, white linen gown reaching to (say) within 4 inches of the ground. Not being open in front, it is put on over the head and secured at the neck by a button. The wing sleeves should come down as far as the wrists, and should be made full.

The  
Surplice

Surplices should be made of white linen or, if economy is a real necessity, of union (a mixture of linen and cotton), and the quality of the material should be as fine as possible. The length of the surplice varies, but it is more graceful when worn long rather than short. While the length may be to within 2 ins. of the ground, some reach only to the knee.

The rochet, another form of the surplice, is a flowing white garment with or without sleeves. If with sleeves, they are gathered into a band at the wrists. In the English Church this garment is worn by bishops. There is also a server's rochet, made without sleeves for the sake of convenience. Another form of server's rochet is made with "wings"—not unlike a surplice with divided sleeves. A very common form of server's rochet is also made almost the shape of an alb, but shorter, with tight sleeves, and is worn without a girdle.

The Rochet

#### The Cotta

The cotta is a short linen garment with sleeves which should, correctly, reach to the knee; it is sometimes worn by priests and servers in place of an alb or surplice. It is generally edged with lace on the hem and sleeves; sometimes, however, it is made fuller and without the lace, and is ironed in vertical pleats after the style called "accordion" pleating. On page 131 are given sizes and instructions for making the cotta.

#### The Almuce

The almuce, or amyss, is a choir habit, in the form of a scarf about 3 yds. long and 12 to 15 ins. wide, worn by canons and others over the surplice, thus marking the rank of the wearer. In ancient times the almuce often took the form of a tippet or shaped scarf, sometimes having a hood also, and was worn for the sake of warmth. Different cathedrals had the right of choosing the various materials and colours for their almuces. In modern days the almuce is restricted to a scarf-like form, that of a canon being generally made of fur. The rank of a rector is indicated by the use of grey squirrel fur.

If of silk, which is sometimes the case, almuces are quite easily made by an amateur, the outside being of corded silk with a lining of silk slip-stitched on.

#### The Hood

Formerly the hood was simply a covering for the head out of doors, and was made up of three parts, viz., the hood proper, the cape or tippet, and the liripip or poke, by which it was arranged on the head. It was not then by any means confined to the Church, but was used by people of the lay classes as well as by monks and clerics. It was probably used largely by the clergy while officiating, before the fourteenth century, because at that time mention is made of the cap as being occasionally substituted for it.

It is customary for the hood to be used as part of the choir habit of graduates. It is never worn at the altar unless the celebrant happens to have just been engaged in some choir office, and has proceeded direct to the Sanctuary. The permission to wear hoods in church, however,



does not extend to the hoods of theological colleges, the wearing of which is tolerated only by custom, the hood not being a vestment properly so called.

At the time when large wigs were worn, the hood became merely an ornament, or else a distinguishing mark of the grade of the wearer, and was made to hang down flat on the back, as at the present time. The recent tendency is to return to the original shape.

With regard to the making of hoods, it is better to have them properly "tailored"; but frequently the lining gets worn, and in that case the re-lining can easily be done at home. To effect this, before taking out the old lining, notice particularly how it is slip-stitched in, as well as all other details with regard to the sewing, making notes of these facts on paper. Then unpick the old lining, and place it on the new piece, taking care that the grain of the silk lies in the same direction in both new and old, otherwise it will not "set" properly. Tack it into its place on the hood and finally slip-stitch it strongly and neatly. Even to an amateur, this re-lining should not present any difficulty.

The following list presents the colours of the principal hoods of our leading universities and the degrees to which these hoods belong— Colours, etc.

Colour of Material.	Colour of Linings, etc.	Degree.
Black silk	Crimson silk	M.A., Oxon.
Black silk	White silk	M.A., Cantab.
Black silk	Dark blue	M.A., Dublin
Black silk	Russet brown	M.A., London
Black silk	Purple silk	M.A., Durham
Black silk (corded)	White fur border	B.A., Oxon.
Black stuff	White fur border (wider)	B.A., Cantab. or LL.B.

Colour of Material.	Colour of Linings, etc.	Degree.
Black silk	White fur trimming	B.A., Dublin or Durham
Black silk	White silk with brown edging inside	B.A., London
Black silk	White fur trimming with black spots	B.A., Lampeter
Black silk (plain)	—	B.D., Oxon., Cantab., Dublin, or Durham
Blue silk (pale)	White fur trimming	B.C.L., Oxon.
Blue silk	Black silk	Mus. Bac., Cantab.
Blue silk	White watered silk	Mus. Bac., or Doctor, London
Lilac silk	White fur border	B. Mus., Oxon.
Buff silk	Cerise silk	Mus. Bac., Cantab.
White brocaded silk	Crimson silk	D. Mus., Oxon.
Scarlet cloth	Black silk	D.D., Oxon., or Dublin
Scarlet cloth	Pink silk	D.C.L., Oxon, D D., or LL.D., Cantab.
Scarlet cassimere	Purple silk	D.D., Durham
Scarlet cassimere	White silk	D.C.L., Durham

The Tippet  
or Scarf

The tippet is a plain strip of silk folded double, and is worn long over both shoulders. It is made of black silk for graduates, and of other material for non-graduates. Ordinary priests and deacons can wear the tippet both in the choir, over the surplice, and, out of doors, over the gown.

The Biretta

The biretta is a square cap usually made of black silk, but of velvet for bishops and doctors. It is worn by the clergy in outdoor processions and services, as well as in the church. The biretta is taken off at every mention of the Holy Name, and is removed altogether by the sacred

ministers at the altar and by the preacher during the sermon.

The biretta should be made by a hatter because it should by means of a spring arrangement fold flat when not in use.

In the Roman form, three of the seams are cut to stand up stiffly, while the fourth—the front seam—is flat.

The biretta developed from the square "Tudor" cap, through the seams of the latter being raised with cord or piping for greater convenience in raising it at the appropriate moment.

The little skull caps are quite easy to make at home, being similar to a cricket cap without the poke. Caps

In the Roman Church a round skull cap is also worn by the priests. The correct colour is scarlet for cardinals, purple for bishops, and black for ordinary use.

In olden days the cassock was the ordinary outdoor dress of the scholar. But, since learning was then almost a monopoly of the Church and most scholars were Churchmen, this garment naturally became identified with the ecclesiastical calling, to which it is now confined. A cassock is not a vestment properly so called. The Cassock

Nowadays the cassock is, to speak correctly, a single- or double-breasted garment reaching to the feet and usually made of black material with a waist band of the same (or of silk),  $1\frac{1}{2}$  yds. long by 3 ins. wide, called the cincture. The material is generally cloth, repp, or silk; and in the English Church the colour may be purple, scarlet, or blue, instead of black; red cassocks, too, are sometimes used on Sundays and festivals. A bishop's cassock is violet in colour. In the Roman Church purple cassocks are used in a cathedral, and scarlet for a church served by a cardinal. In Westminster Abbey and other royal foundations the cassocks are scarlet; otherwise they are always black.

Although, for the sake of economy, it may sometimes

be necessary to make cassocks at home, it is far more satisfactory to have them properly "tailored," if possible. Some of them are made to button all the way down the front, and others to fasten invisibly on the shoulder and down the side.

# APPENDIX I

## VESTMENTS REQUIRED AT VARIOUS SERVICES

### I. THE CHURCH OF ENGLAND

#### Vestments :

The ordinary dress of all connected with the church down to the choristers : the cassock and college cap.

#### Eucharistic :

For the celebrant priest : alb, girdle, amice, stole, chasuble, manipule. For the assistant ministers : the gospeller, the dalmatic ; the epistoler, the tunicle.

#### Bishops and Archbishops :

In addition the bishop and the archbishop wear the mitre, gloves, sandals, staff, and ring.

#### Archbishops :

The archbishop has, in addition, his archiepiscopal cross borne before him.

#### Vestments at the daily office :

The surplice and, in the case of graduates, the academical hood, tippet and cap. The almuce could be worn instead of hood or tippet. Choristers and acolytes : cassocks and surplices.

#### Vestments in processions :

In processions the cope should be worn over the surplice. The biretta or cap is also worn.

#### The altar, for the Eucharist :

Frontal, frontlet, veil, and burse of the colour of the day (see table in Chapter I), fair linen cloth, corporal, pall, purificators, lavabo, credence cloth, houselling cloth where customary.

#### Vestments at baptism of infants :

For a priest : cassock, surplice, two stoles (one violet, one white). The violet is worn until the Interrogations, then the white one is assumed. For the clerk, or chorister in attendance : cassock and surplice.

Vestments at baptism of adults :

A rochet with close sleeves is more convenient than the usual surplice.

Vestments at confirmation :

For a bishop: rochet, amice, surplice, white stole, white cope, a gold-embroidered mitre and pastoral staff. For the priests: surplices and white stoles.

For altar :

Altar vested in white.

Vestments for solemnization of matrimony :

For the priest: surplice, white stole, also the white eucharistic vestments. For clerks and servers: surplices. For the altar: prepare as for the celebration of Holy Sacrament in case it is required.

Vestments for the Communion of the Sick :

For the priest: cassock, alb, chasuble, etc., colour of the day. Also miniature set of vessels, with a small fair linen cloth, pall, chalice veil, corporal. Assistant: cassock and surplice.

Vestments for burial :

For the priest: Surplice, black stole, black cope, biretta. Clerks: cassocks and surplices. At the burials of infants under seven years of age the priest wears a white stole.

The altar :

The altar vested in black.

Pontifical High Mass :

For pontifical High Masses and other special functions the bishop's chaplain is responsible and brings all with him, the outer vestments being the same as for ordinary Mass.

## II. IN THE ROMAN CHURCH

Vestments—Low Mass :

For the celebrant: amice, alb, girdle, maniple, stole, chasuble. For the altar: chalice veil, burse, corporal, pall, purificators, lavabo, fair linen cloth, communion cloth.

High Mass :

In addition to above: two amices, two albs, two girdles, two maniples, one stole, one dalmatic, one tunicle. Also a cope, if asperges be given, and humeral veil.

**Baptism :**

Cotta, purple stole, white stole (or reversible white and purple), white "garment" (generally a large square of cambric), lavabo or towel.

**Wedding :**

Cotta and white stole. If there is a Nuptial Mass and the same priest celebrates he retains the Mass vestments for the wedding.

**Benediction :**

Cotta, white stole, cope, corporal, and burse are put on the altar, and the humeral veil in a convenient place near. For solemn Benediction dalmatic, and tunicle and albs, instead of cottas, in addition to above, will be required.

In High Mass on Sundays and Ferias in Advent and Lent the deacon and sub-deacon wear folded chasubles instead of dalmatic and tunicle, and the deacon's is exchanged for a broad stole before he reads the Gospel.

## APPENDIX II

### ORIGIN OF VESTMENTS

Notes given by the Very Rev. Father Burgh

Alb

**T**HE alb, made of white linen, is only the christening dress worn at the time of baptism in the early Church. A very usual date for public baptisms was Easter Saturday, and the white christening robe was kept by the candidate until that day week, when it was returned. Candidates for the priesthood kept their robe to wear always as a mark of their holy office.

In those days the shape was something like a surplice with large sleeves, and this form was retained for many years. In length it had to reach quite to the ground, and a garment of this description was always worn by anyone serving in the church irrespective of his rank or order. The primary reason for the large sleeves which are still preserved in the shape of the surplice, and also in the cotta, was to allow for a fur coat being worn underneath in winter time. Later on, for convenience, the higher orders were allowed narrower sleeves because the other robes which they wore over it did away with the necessity for a fur coat.

The alb also began to be abbreviated for greater convenience in walking by looping it up slightly with the girdle.

The Girdle

The girdle had no significance at all in the early Church, it was used simply for the purpose of shortening the long alb which was then customary. The server, who had no vestment over the alb, was allowed a band or cincture instead of the girdle, this band being frequently very elaborately woven or embroidered.

Amice

The amice was in the first instance used for the purpose of covering the neck to prevent draughts, and for the sake of appearance in days when no collars were worn. It also served the further purpose of cleanliness in preventing the necks of the silk vestments from becoming soiled. It had nothing whatever to do with a hood. The amice as a hood was adopted by the Benedictines to keep their hair, which was long, from spoiling the vestments; and they are the only people, strictly speaking, who still keep it as a head covering.

Dalmatic

The dalmatic in the Middle Ages was introduced into the Church by



one of the popes as a mark of honour, and for some reason (now forgotten) priests of the rank of bishops were given it, and also deacons, but not ordinary priests. Consequently it is now worn by deacons and bishops with their other vestments, but not by the priests.

When the order of sub-deacon was formed, it was equally honoured by being allowed a tunicle, for the sake of greater uniformity in appearance and to avoid jealousy. The tunicle was originally a similar garment to the dalmatic, but less elaborately trimmed, and not necessarily of the same colour. The tunicle in these days is usually identical with the dalmatic in every way. Tunicle

The chasuble was the ordinary outside cloak of the laity, and when adopted by the Church developed into both chasuble and cope. Originally the dalmatic was a much more beautiful garment than either of these, being conferred as a mark of honour whereas the others were simply useful garments made of cloth or other material suitable for outdoor wear. Chasuble

The original decoration on the chasuble for a priest was a band or column from neck to hem on the back, and not a cross at all. The deacons and lower orders of priests had two narrow bands instead of one wider. These were afterwards transferred to the dalmatic, forming the clavi or orphreys on both back and front. The Y cross, which was eventually placed on the back of the chasuble, and also sometimes on the front, developed from a cape worn over the shoulders, which when not in use was represented by bands of embroidery joined to each side of the central column at the back. These bands were gradually omitted from the front, leaving the cross as a trimming on the back, with the single column on the front.

In Lent and penitential seasons the bishops and deacons are not allowed to wear their sumptuous dalmatics; they are then vested in chasubles, and these are the only periods in the year when deacons have a right to wear them.

The stole is simply a badge of office, and was worn originally in the same manner as the deacon's stole in the Eastern Church; that is, simply fastened on the left shoulder and hanging down evenly back and front. For greater convenience it was eventually crossed over the breast and tucked through the girdle, or hung round the neck. Later on, a difference in the manner of wearing it was made according to the rank of the priest, by the deacon placing the middle of the stole on the left shoulder, and fastening the ends under the right arm. Stole

It is essential for a priest when conducting a service of any kind to wear an alb reaching to the feet, and a stole which is his badge of office. When celebrating the Holy Eucharist he must have in addition a maniple and, if possible, a chasuble. Essential Vestments

Originally there were no special colours for the seasons used in the Church, a custom which has always been observed up to this date in the Eastern Church, the only variation being that the most beautiful garments were to be used on festival occasions.

By general usage, afterwards established by law, the rule became that on Good Friday and at funerals black should always be worn. Later on it was provided that red should be worn for martyrs, a very natural choice ; green, which had no special meaning for any season, was not provided with a distinct function ; white or gold became law for festal occasions. From these customs developed the so-called Roman usage and the Gothic or Sarum in England.

# DESCRIPTION OF PLATES

## PLATE I

(Frontispiece)

Panel which formerly was the central panel in an altar frontal, having other figures on either side. This portion represents Christ enthroned. The one hand resting upon an orb signifies His sovereignty. This, being inscribed with the names of all the continents then known, signifies world domination. Symbolic significance is shown also in the right hand raised in the act of benediction.

Above the arch the two figures represent the Annunciation, the angel Gabriel beneath the arch on the left and the Blessed Virgin on the right, with the Dove of the Holy Spirit descending upon her. In the spandrels of the middle arch are symbolic representations of the sun and moon, and of the dragon and lion.

The background is of fine purple silk, with a powdering of heraldic lions exquisitely wrought in gold thread.

In the figure of Christ the embroidered tunic is red with bands of gold having the lion and eagle in the design. The bands around the wrists have the dragon as motive. The mantle is of gold with a border of lions and dragons. The nimbus is embroidered in colours to represent gems, and seed pearls, suggesting the lily form. The throne is of gold. The flesh is worked in *Opus Anglicanum*. 13th century English.

## PLATE II

A page at the opening of St. John's Gospel in the Lindisfarne Gospels. This book, written on vellum by Bishop Eadfrith (691-721), in memory of St. Cuthbert, Bishop of Lindisfarne, and generally known as the "Durham Book," is now in the British Museum. Each gospel is pre-faced with a page of Celtic interlacing ornament of like character. The varying forms of the cross in early use in the Christian Church have been used to compose the border in this example: they are the Swastika, the Egyptian Right-angled Cross, and the Tau of the Egyptians and Greeks, all repeated four times in the border with the Christian Cross of four equal arms as the middle. The original prehistoric character of these crosses is retained, and forms the motive of the design.

### PLATE III

Mantle for the Scroll of the Law. Foundation of velvet heavily embroidered in silver threads, surmounted by bells and pomegranates with crown and lily in silver filigree. The emblems in the embroidery include a representation of the crown of the law, the ark, the breastplate of the twelve tribes of Israel, the laver of brass, the altar with flesh hooks and other implements for use in sacrifice, with David's crown, sceptre, and harp. It was used to put over the scroll of the law when this was rolled up, and for covering it when the scroll was carried in procession. This example is from the Synagogue of the Portuguese Jews in Amsterdam, and is of the early eighteenth century.

### PLATE IV

Eileton or Sindon—ground of red twill silk, with arabesque ornament worked in metal thread, the foliated portion in coloured silks; bier worked in metal threads; figure of Christ in silk, with angel at head and foot; border composed of Greek inscription.

### PLATE V

A set of vestments and altar requirements found in an oak chest at Abbeydore, Herefordshire, probably used as a travelling set for the administration of the Sacrament. The vestments are the Chasuble of dark blue cut velvet, the Alb, the Stole, and Maniple (the Amice is missing). These are of late 16th century. The Altar set includes the Frontal, Linen Altar Cloth with interwoven bands of blue thread, Fair Linen Cloth with an edging of quatrefoils, fragment of silk Chalice Cover, Pall, Corporal with cross embroidered, Burse (made from portions of orphreys of 14th century (see Plate XXXV), Linen Purificator. There is also another cover of linen with bands of pillow lace, small panel in velvet with cross and initials, and cushion. In addition there are the super-altar (probably marble or limestone), candlesticks, pyx, and crucifix in gilt bronze with dark blue enamel. 15th century.

### PLATE VI

1. Commemorative Frontal of St. Paul's Cathedral, worked by disabled soldiers. The middle and outer panels are composed of emblematic floral forms, including the tulip and passion flower, these being worked in silk and gold threads. The chalice and palm branches are laid in gold, the chalice being set with gems.

2. Festival Frontal of St. Paul's Cathedral. The principal subjects are Christ in Glory, the Stoning of St. Stephen, St. Paul before Agrippa. In the panels the Pilgrim from the book of Tobit, Sts. Michael and Gabriel, embroidered in coloured silks and gold.

#### PLATE VII

Frontal of Madresfield Church, Malvern, worked in appliqué and various embroidery stitches. The symbolic figures are the peacock, the pelican, the pilgrim (from Tobit), the sun and moon, the cross, the chalice surrounded by the vesica-shaped glory, the flames of fire signifying the Holy Spirit.

#### PLATE VIII

Chalice Veil of fine red silk worked in silk embroidery, metal threads of various kinds being used in the foliated ornament. The flowers are worked in red, white, and blue with purple centres, the small flowers in yellow, leaves in olive green and blue green, the stitch used being "long and short"; fillings in leaves are in gold passing, padded on string and outlined with fine gold twist. The border is outlined with gold thread, the solid portions being worked in satin-stitch in blue and gold floss silk. The edging is of bobbin lace in gold thread and red silk. The flowers have the symbolism of the Tulip, Carnation, and Love-in-the-mist. Size 24 ins. square.

#### PLATE IX

Burse or Corporal case, representing on the one side St. Veronica's handkerchief with impression of head of Christ. The eagles in the corners of the panel, and the same repeated in each outer corner, suggest that the Burse was made for a church dedicated to St. John. On the other side the Agnus Dei is enclosed in border, with peacocks adoring the tree of life and surrounded by smaller trees; in the corners are stars of eight points with rosettes in their centres. On the left side the diamond is in black, stars in gold silk, darker gold cross in their centres. The middle of the panel has the ground in gold, cross in white, the face outlined in black, small eagles in dark gold. On the other side, blue ground in corners; in the lozenge border, gold ground with white peacocks and white tree of life. In the middle the Agnus Dei, bearing the cross with three-tailed pennon in white, cross in red. The halo of gold, the four six-point stars with cross in centres of gold. Stitch throughout is the reversed tent stitch resembling a plait. English 14th century. Size 11½ ins. by 10½ ins.

## PLATE X.

Burse, Italian 17th century. Velvet ground, the design being worked in gold and silver threads and coloured silks, the whole outlined with cord. The silk work is done in satin-stitch, the metal threads are laid. 10 ins. square.

## PLATE XI

Chalice cover of beautiful fine linen, pattern worked in red floss silk and metal threads. The method of work is by a form of satin-stitch (the threads being counted as in canvas work) without tracing, enclosed in lines of open herringbone. On the edge is a thin cord of 2-ply silver thread whipped at even distances with six stitches close together of red silk, giving the effect of a two-colour cord. The words are separated by small devices, a small tree, a column, cross, crosslet, Y cross. At each corner of the middle device is a tiny bird in metal threads. The treatment of the outer corners should be noted. The lettering in the inner border reads "Unto God gif pris," and in the outer border "O Lord, consider mi distres and with sped som pete take, mi sin defac my falt redres. Lord for thi great m(ercy) sak." 16th century. Size 19 ins. by 18 ins. Number of threads to the inch about 100.

## PLATE XII

Chalice Veil. Very fine linen worked in red silk, border spaced with emblems of the passion; in the middle a symbolic vesica formed with rays, enclosing I.H.S. with cross and pierced heart. Cherubims' heads in corners. Stitches in border are couched over two threads, the emblems filled in with various stitches over tracing. This illustration is included to show the value of good spacing, balance and weight in design, and for the ingenious arrangement of most unpleasing units which were at that time of value in propaganda. English early 17th century. Size 16½ ins by 15 ins.

## PLATE XIII

### BANNER OF CHURCH CONGRESS, 1921

Ground of rich blue silk poplin, powdered with small groups of flowers in silk embroidery; orphreys embroidered with large bossy flowers in panels. The arms are those of the city and diocese of Birmingham; the subject, illustrating St. Martin dividing his cloak with the beggar, is treated in appliqué, the horse being of cream moiré silk, the figure of

St. Martin of natural tussore silk, the mantle of red silk, the beggars' robe of murrey poplin, the city of stone-coloured poplin, all slightly shaded with freely worked outline stitch. Sword in solid silver laid, the hilt sewn down with blue. Nimbus of saint in gold silk stitched with Japanese gold. Scroll at top, poplin with flat solid work, black outlined with rose colour. The stitches used are long and short, satin and oriental.

The reverse side has a representation of a church appliquéd in stone-coloured poplin with details in simple stitchery.

#### PLATE XIV

The Choir Banner of St. Paul's Cathedral, London. In silk with appliqué and laid gold border. The figure represents the patron saint of the church standing upon a ground of symbolic chequer work of black and white.

#### PLATE XV

Pall of the Worshipful Company of Saddlers. Centre of velvet, brocaded in red and gold. The border has the company's arms with symbolic vesica-shaped glory, and inscription in rich gold embroidery.

#### PLATE XVI

Hearse-Cloth or Pall in Yatton Church, Somerset. Made from one or probably two copes of the 15th century. It has long since been too frail for use in any form, and has recently been carefully repaired for preservation in the church through the efforts of the local branch of the Girls' Friendly Society. The velvet is very extensively worn, and little of its rich thick blue pile remains. Some of the floral forms, worked in gold and silk which decorate it, are in good condition. The orphreys represent twelve figures in panels with architectural setting, having symbolic meaning. The figures are embroidered with floss silk on coarse linen, the features being almost completely worn away, while the drapery in parts remains fairly good. The background is of gold passing couched in chevron pattern.

#### PLATE XVII

Vestments of Thomas Becket, Archbishop of Canterbury, 12th century, in Sens Cathedral. Chasuble of velvet with Y cross. The mitre has the cross in the form of the swastika. The resemblance of the scroll pattern to the wrought iron work of the same period should be noted.

## PLATE XVIII

Chasuble, Chalice Veil, Burse, and Humeral from Bishop Ilsley's set (Plate XX). These illustrate the manner in which elements of a textile pattern can be used to arrange a decorative scheme in conjunction with embroidery. In the veil four units of the gold and stone-colour design have been joined together across the middle, the four corners being embroidered in gold on a blue ground, thus giving a sparkle of colour and obliterating the mitred join of the material in that place; the same treatment being followed for the device in the middle, the woven crosses arranging themselves in a quatrefoil, having a centre embroidered in blue and gold to match the corners. The edge was formed of the pale blue silk lining turned over and finished with a cord. The humeral and the burse were treated in a somewhat similar manner. The stole and maniple were also specially woven in strips which repeated the ogee pattern of the cloth of gold and were finished at the ends with embroidery.

## PLATE XIX

### COPE OF ST. SILVESTER

This is in the church of St. John Lateran at Rome. It is remarkable for its wealth of pictorial illustration. It probably belongs to the 13th century, and from the character of its embroidery is claimed as English.

The canopies are supported on pillars of vine stems. The three central subjects are the Nativity, the Crucifixion, and Christ in Glory. Amongst the other subjects are scenes from the life of Christ and of the saints. The Seraphim are shown with the symbolic peacock feathers. It is worked in "split" stitch and gold, and very finely illustrates the application of architectural treatment to embroidery design, also the means adopted at that period for educating unlettered people by the illustrated story. 14th century.

## PLATE XX

Bishop's Cope from the Roman Catholic Church of St. Chad, Birmingham. This cope belongs to a set presented on behalf of the Diocese to Bishop Ilsley; it was made with the co-operation of fifteen English convents under supervision, and occupied a period of about two years. The set comprises bishop's cope, assistant priest's cope, chasuble, two tunics, two dalmatics, stole, maniple, deacon's stole, burse, veil, and humeral *en suite*. The material used for all of these was woven in England, and was of a stone-coloured silk for warp, with fine Japanese gold weft, producing a cloth of gold having woven in it the devices of bishop's mitre and the emblems of St. Chad. For the special enrichment of the bishop's cope these devices were separately woven with red silk warp and similar gold weft, being afterwards cut out and appliquéd on



padding over the corresponding emblems on the ground work of the cope, which greatly added to the rich effect. Gold was used in various stitches in the orphreys. For lining, a pale blue damask specially woven of the same pattern as the cloth of gold was used, this being turned over on the front and sewn down with a red and gold cord, forming a narrow edging of blue. The finishings are gold fringes tied with red and blue. The hood has the figure of St. Peter in fine silk embroidery with flat and raised gold work. The middle panel of the orphreys is composed of interlaced gold threads.

#### PLATE XXI

Cope. Velvet embroidered in silks, the design being the emblematic rose arranged in a powdered pattern radiating from the centre. The orphreys are panelled, with figures worked in silk and placed in canopied niches which are worked in gold threads. The hood bears a representation of the Madonna and Child. German 15th century.

#### PLATE XXII

1. Stole worked on linen with coloured silks in various canvas stitches, such as tent, encroaching, star, tapestry, and herringbone. The arms on the nineteen shields may have belonged to families contributing to the cost of the work or as patrons of the convent, or they may have been worked in a convent by representatives of the respective families. The traditional cross at the neck in such pieces of work may be that of the abbey or of the priest for whom the stole was worked. In this case it is said to be that of St. Julian. 13th century English.

2. Part of an orphrey or panel in fine woven brocade probably used in conjunction with embroidery.

#### PLATE XXIII

Two modern Stoles. (1) is worked on a ground of red velvet with pattern of vine, having the symbolic figures of the four evangelists at the ends, with cross in middle; the whole is worked in various metal threads and purls, raised where necessary, and outlined with a fine black silk guimp. Ends finished with gold bullion fringe. (2) Cream satin ground. The pattern is semée of trefoils graduated in colour upwards from dark to pale green, and worked in satin-stitch; the ends are panelled for the Alpha and Omega, with figures of angels in gold thread, laid with coloured threads to give effect of modelling, a glory of gold spangles is worked around the cross: the border represents thorns in brown solid embroidery outlined with fine gold threads, jewelled with red drops worked in satin-stitch. At the neck is a small panel with the Agnus Dei bearing the cross on flag.

## PLATE XXIV

### DALMATIC OF CHARLEMAGNE

This dalmatic is in the Vatican, Rome. It is one of the earliest and most beautiful relics of embroidery, and is said to belong to the eighth century, although its authenticity has been questioned.

The ground is of thick dark blue silk embroidered with the cross in various forms, including the Clavis, the Greek Cross, and the Swastika, and these are repeated on the drapery of some of the figures. On the front illustrated is represented Christ in glory, surrounded by angels and saints, with the symbols of the four evangelists. On either side of the cross above the head of Christ appear the sun and moon. On the back of the vestment similarly treated is a representation of the Transfiguration of Christ.

The embroidery is mostly in gold laid, and in basket-stitch, the flesh in split-stitch outlined black; the hair, the shading of the draperies, and the clouds are worked in fine gold and silver thread.

(There is a coloured photograph of this example in the Victoria and Albert Museum.)

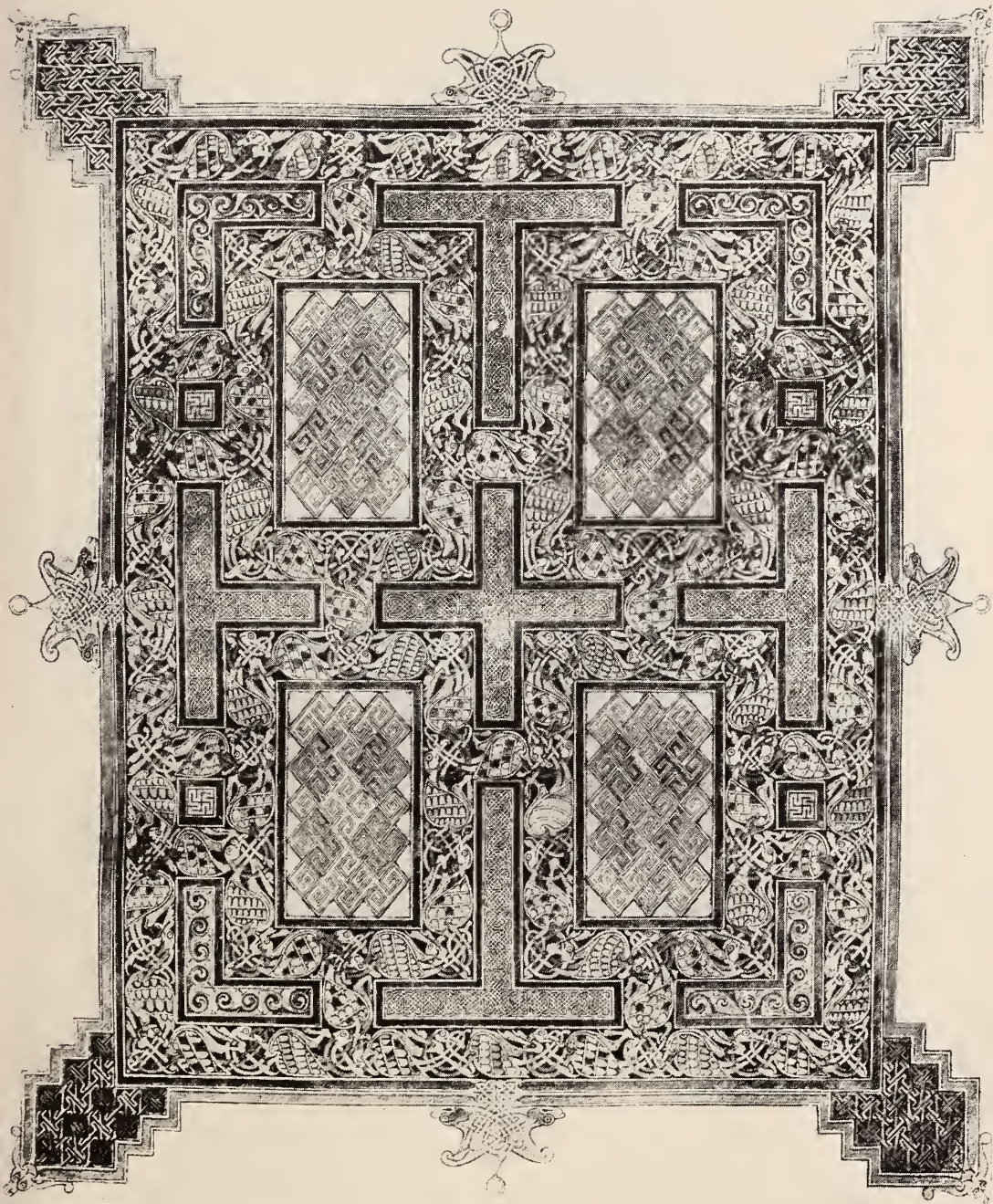






PLATE III





PLATE IV







PLATE V





PLATE VI





ΚΑΙ Ο ΑΡΙΘΟΣ ΣΑΡΕ - ΓΙΕΝΕΤΟ ΚΑΙ ΕΞΗΓΟΥΣΕΝ - ΕΝ - ΗΜΙΝ

PLATE VII





PLATE VIII







PLATE IX





PLATE X





PLATE XI



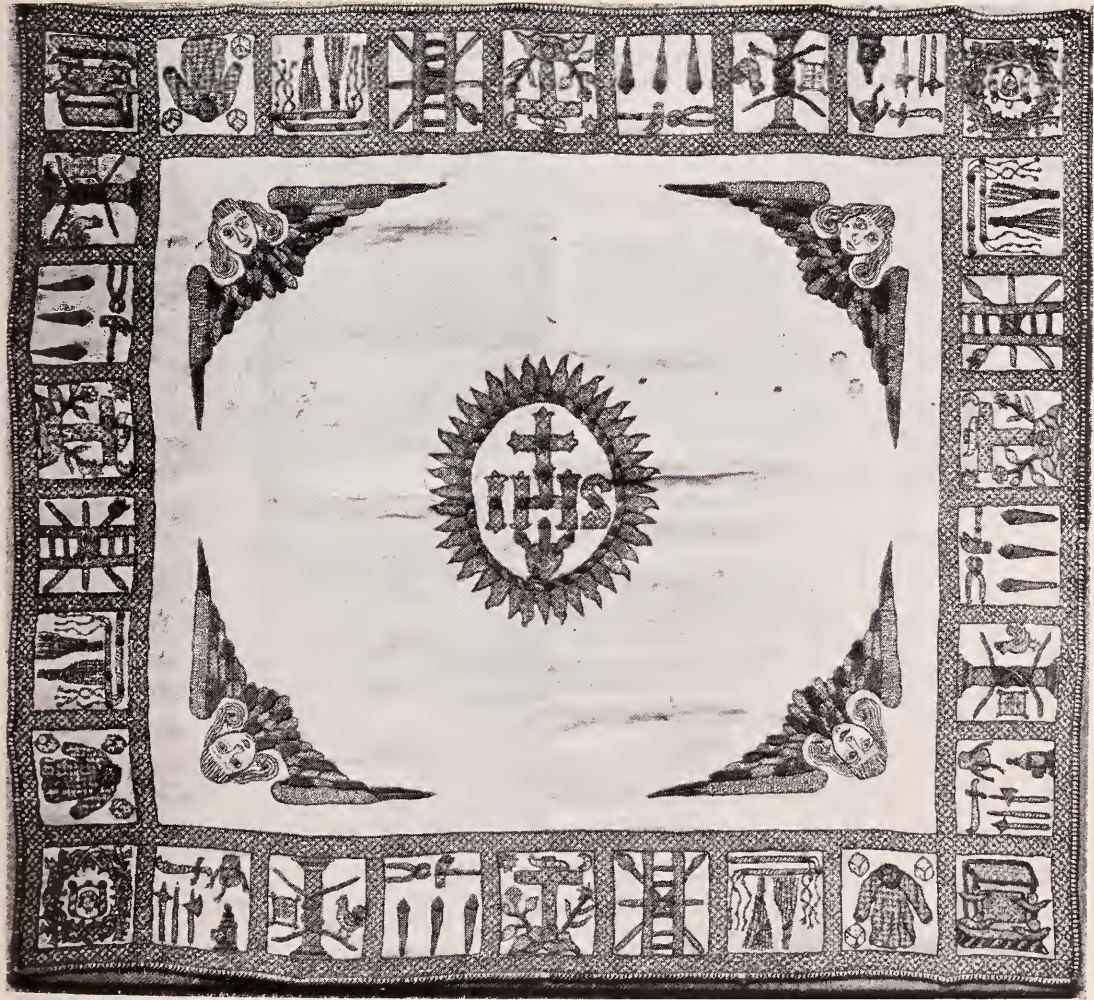


PLATE XII





BIRMINGHAM



1921

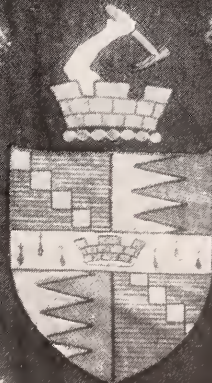
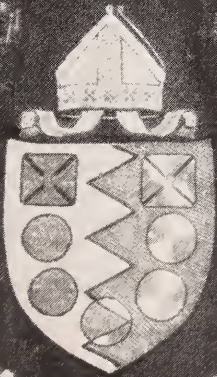






PLATE XIV









PLATE XVI







PLATE XVII



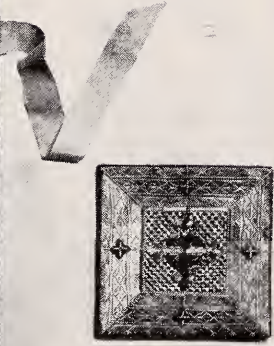
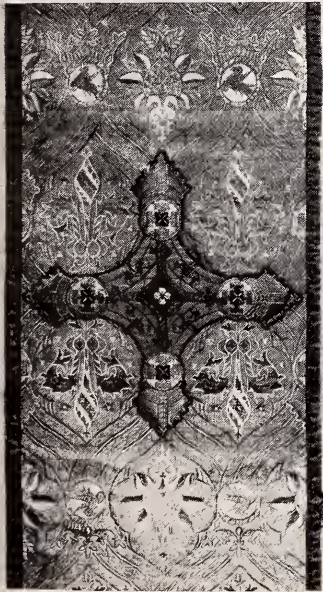


PLATE XVIII





PLATE XIX



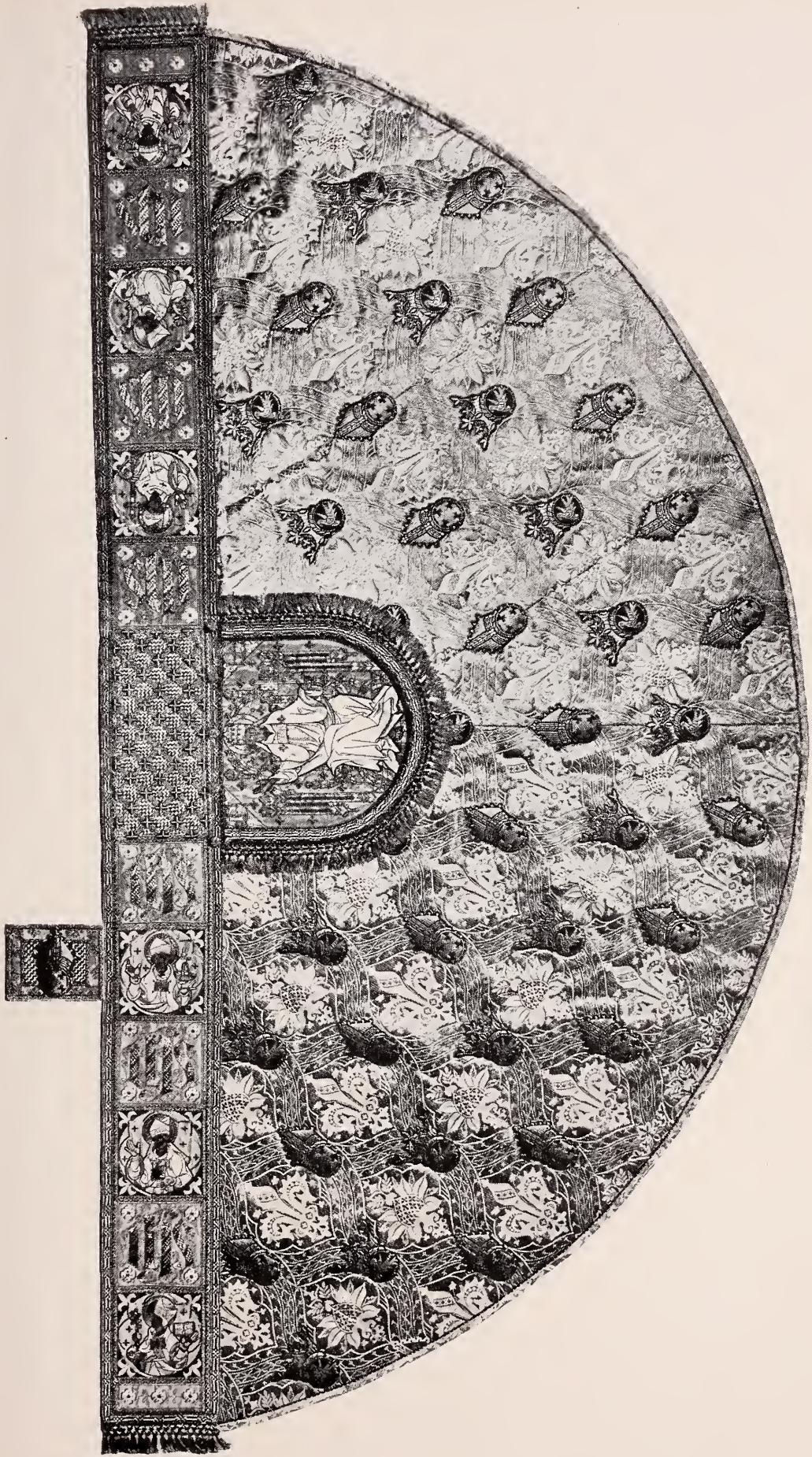
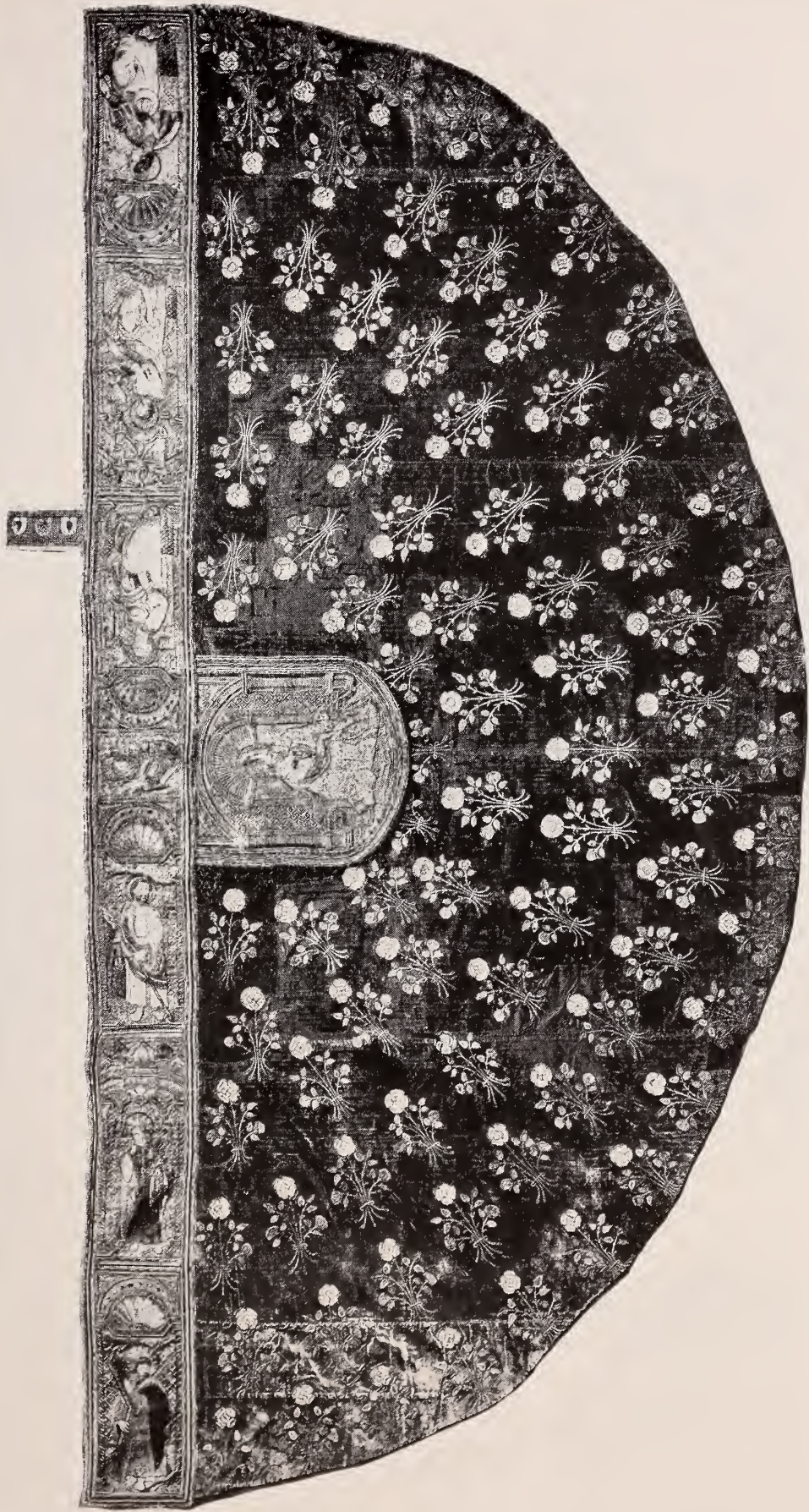


PLATE XX









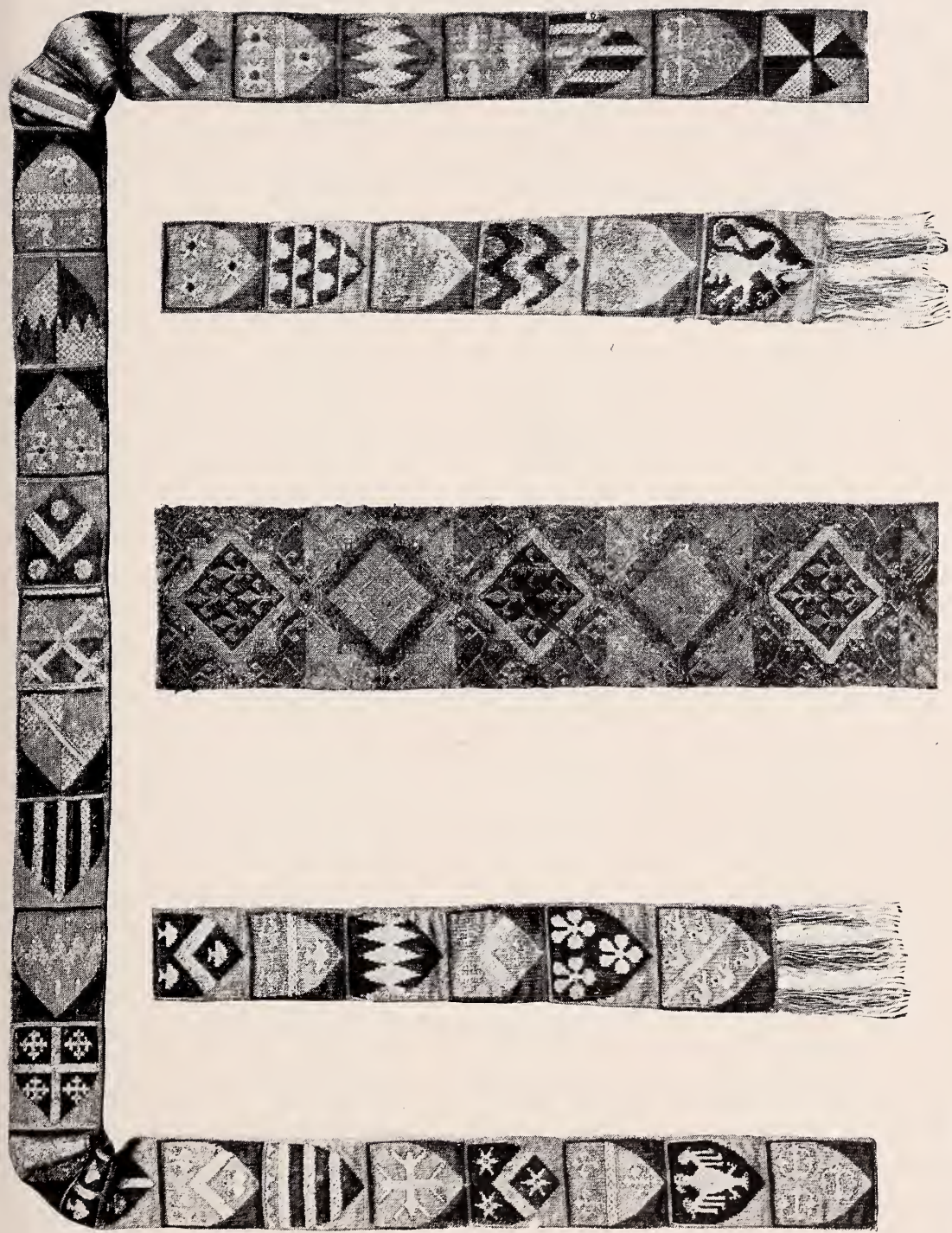


PLATE XXII



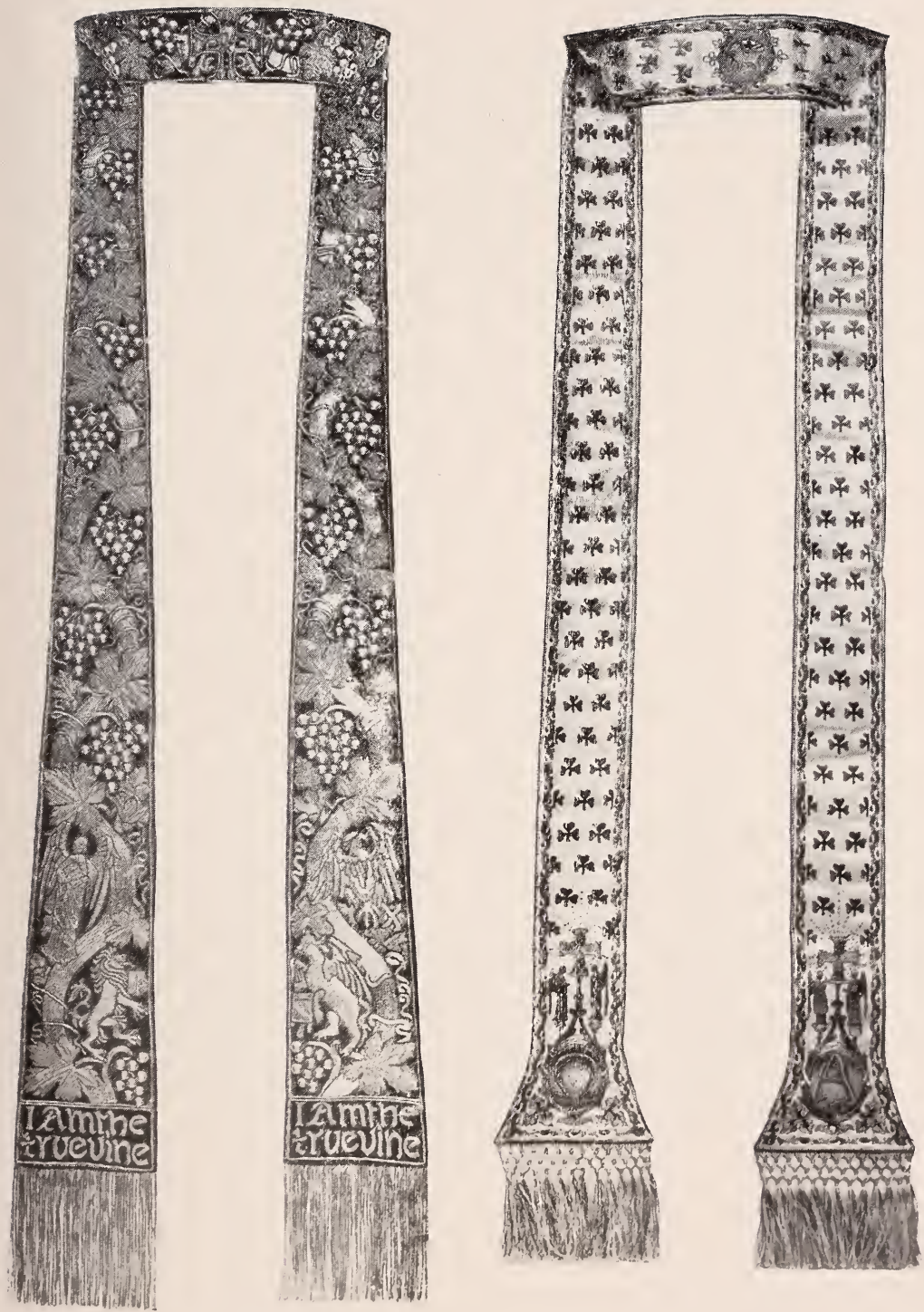


PLATE XXIII





PLATE XXIV





PART II  
—  
PRACTICAL

*See Notes at end.*



# CHAPTER X

## PATTERNS FOR VESTMENTS

**T**HE patterns given here are drawn to scale, and have the dimensions stated on each part. It should, therefore, not be difficult to calculate the quantities required of material of different widths.

General  
Directions

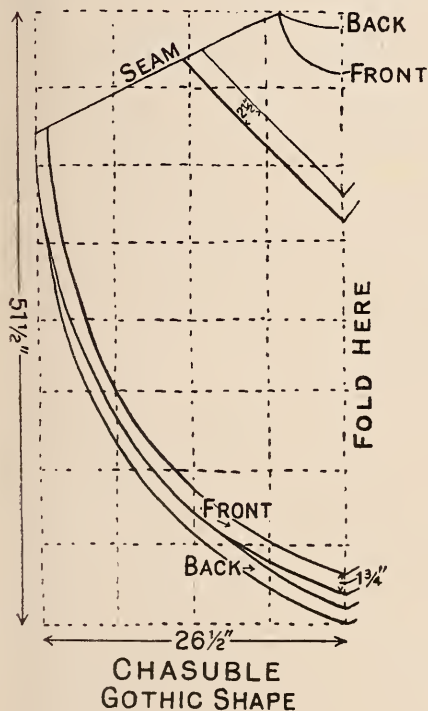
As the various vestments should match in colour, it is

economical to cut out complete sets at the same time. In the case of patterned materials, with care and contrivance the pattern can be made to serve in the manner shown on Plate XVIII.

While making up, the materials should be accurately and closely tacked in place, and any necessary pressing with the iron should be done very carefully.

A pattern for the Gothic chasuble (described on page 100), as used in the English Church, is given on this page with dimensions. It is not necessary to add further particulars to those already given.

The  
" Gothic " Chasuble



DIAG. I

This pattern retains most of the features of the original chasuble except that it is seamed on the shoulders.

The Roman  
Chasuble

A pattern for the Roman form of chasuble is given on

page 129. Here the dimensions should be strictly observed. Some allowance can be made when necessary in length.

The Cope

In the pattern for cope on page 129 it should be noted that, while this vestment is semi-circular in shape, some difference in length is made back and front by taking as centre to strike the curve a point a little above the middle of the straight line forming the front edge of the cope; in this pattern 4 ins. have been allowed. This is necessary in order to secure a good fit on the shoulders. For the same reason the orphreys should be kept narrow rather than wide.

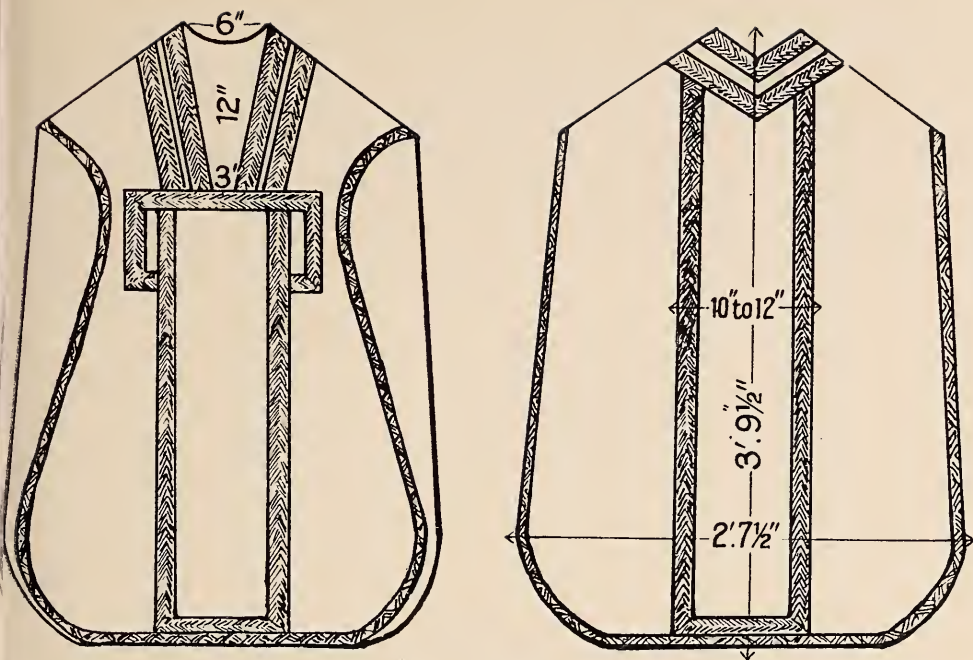
In cutting out the cope from plain silk of 27 ins. width, the material should be placed as shown by the dotted lines, and the lining should be cut to an exact size. There should be an allowance of half an inch for turnings. If the material is a patterned one, it must be so cut that the pattern will radiate from the middle of the straight edge, and the matching of the pattern at the seams must be very carefully done. A cope of this description should be undertaken only by a highly skilled needlewoman, or should be left to an expert. Plates XX and XXI illustrate both these methods of cutting out.

The Stole  
and Maniple

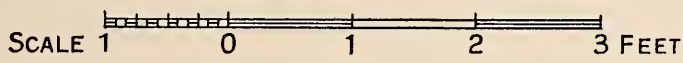
The Roman measurements and shape for the stole and the maniple are given at Diag. 3, and should be adhered to. In the English Church the ends do not always splay out in this manner, but may be straight or slightly sloped outwards as shown on Plate XXIII. The outer crosses of the stole and maniple should be worked nearer the end than is shown in the diagram and preferably smaller. For these particulars refer to pages 104 and 106.

The Chalice  
Veil,  
Burse

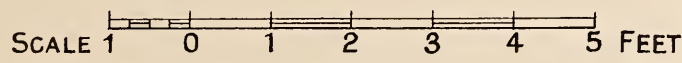
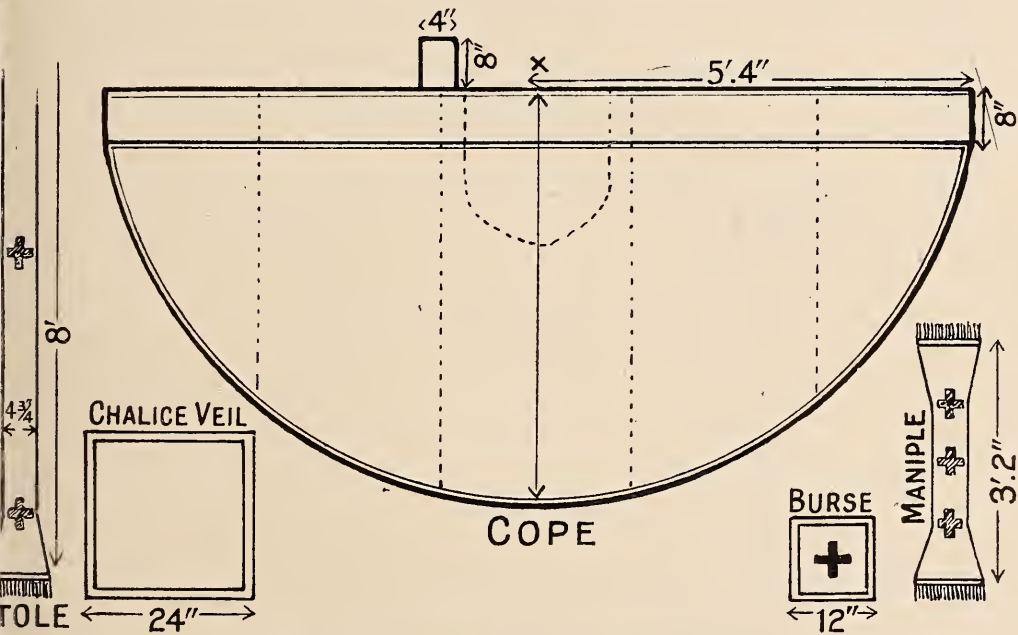
Diag. 3 represents two squares of material, one of them representing the chalice veil and the other the burse with the dimensions given. In the Roman Church the chalice veil is usually 30 ins. square. The burse may be from 10 ins. to 12 ins.



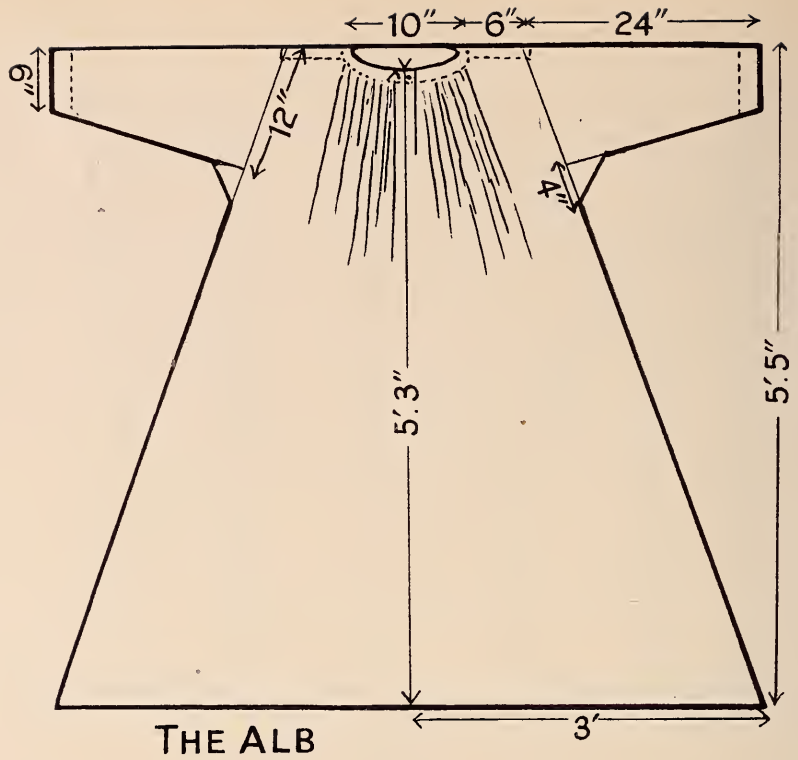
CHASUBLE. ROMAN SHAPE



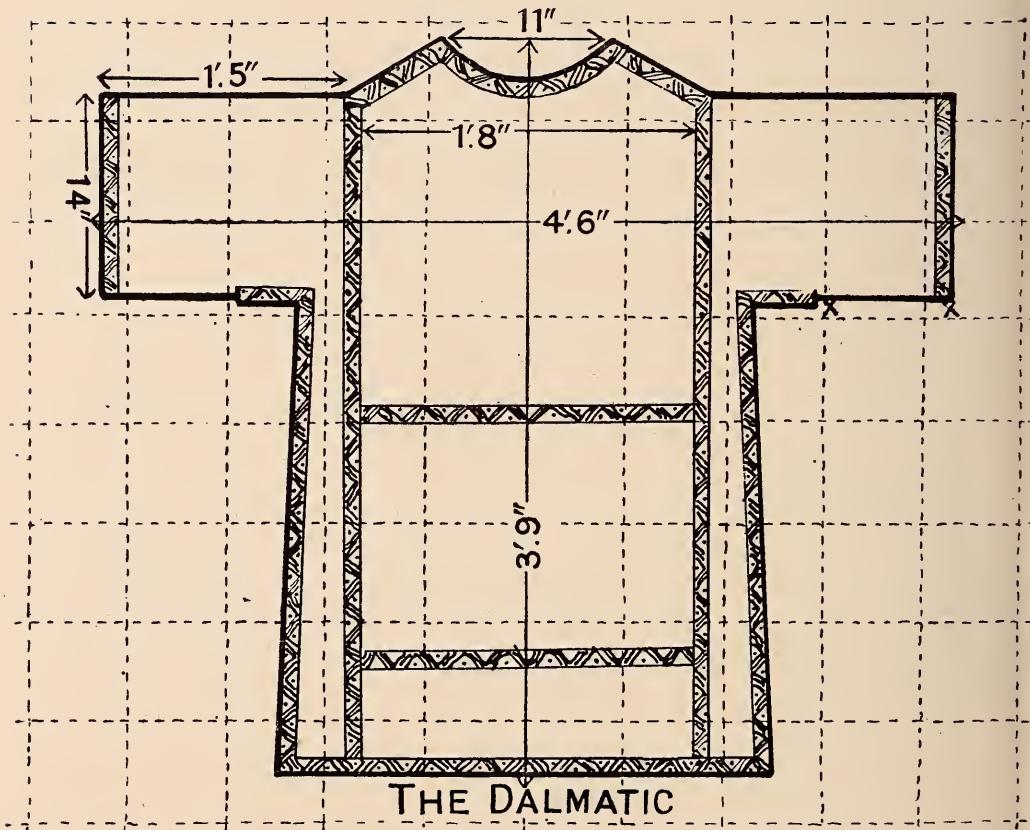
DIAG. 2



DIAG. 3



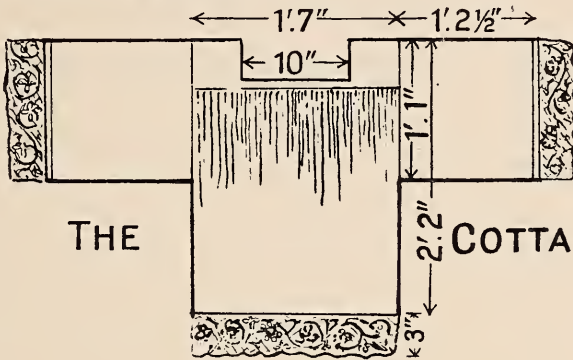
DIAG. 4



DIAG. 5

This pattern (Diag. 4) needs adjustments only to suit The Alb height of wearer. (Refer to page 106.)

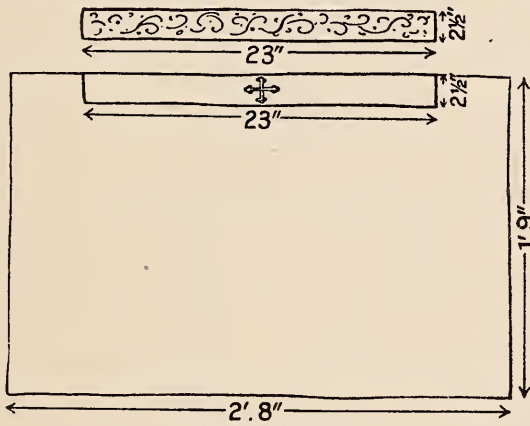
The pattern given (Diag. 5) is sufficient to show the general shape. The sleeves are left open from x to x, and the sides are open also for a short distance from the bottom. Both sides of the garment are alike, including the apparels. Refer to page 109.



DIAG. 6

The pattern given at Diag. 6 is the Roman shape and dimensions. The piece of material for the body as gathered into the band should be sufficient to obtain a circumference of 8 ft. 5 ins. Refer to page 114.

*Set as set where sleeve joins skirt.*



THE AMICE

DIAG. 7

The amice (Diag. 7) is a plain piece of material of the size given, and presents no difficulty. Refer to page 107.

## CHAPTER XI

### DECORATIVE DESIGN IN EMBROIDERY

Design

**T**HE embroiderer who may wish to design the decoration for the various articles used in Church ritual will be restricted by the traditional usage which controls shape, size, and purpose. Certain forms of decoration have already been dealt with in the case of individual articles before described. There are definite general principles of design which should be observed when any decoration is to be applied to existing material.

Most unprofessional embroiderers are concerned with secular embroidery. Much of this to-day is approached from the point of view of beautifying material with no regard to its ultimate relation to any given setting. This can be well illustrated by the form embroidery frequently takes when done as gifts to friends. The personal bias or taste of the friend may indeed be considered and much care devoted to the actual technique as an expression of the regard which the gift is intended to convey. But, after all this, if the finished work does not harmonize with its surroundings, it fails in its essential part.

It is this practice of dealing with the ordinary units of personal use which has brought about a deplorable want of consideration in the requirements of Church work, especially with regard to the smaller articles. Many gifts of embroidery to churches, quite beautiful as such, appear as isolated units having little relation to their meaning or place in the general scheme.



The embroiderer is concerned with the surface ornamentation of textile material by a process which necessitates the most intimate contact with material and tools—an intimacy which should impress the finished work with the stamp of joyous craftsmanship. Technique alone does not do this, though it often gives an insight into the character of the worker, and leaves us amazed and almost spellbound at the perfection of patient toil.

The beauty of embroidery is not to be found in the costliness of material, nor in the intricacy of its design and the complexity of stitches. Some of our most cherished specimens of old work have none of these characteristics. It is the harmonious combination of the different parts into a complete whole which satisfies the mind attuned to the sense of beauty. Some of the most perfect things are very simple.

The stitches selected for illustrating the various methods of working are confined to those of simple character. It may be considered that they are not sufficiently comprehensive for the purposes of Church embroidery. They are, however, quite sufficient to enable any form of such work to be executed with effect and the dispatch required by modern conditions. It is not merely the knowledge of stitch construction which the embroiderer needs, but its application, and especially so with regard to large spaces. The more complicated a stitch, the more difficult its use, the more conscious will the worker be of the stitch itself rather than the effect which that stitch should give. An embroiderer should never adopt complicated stitches in the use of which she is not well practised. Embroidery should always have the appearance of having been accomplished with ease and pleasure. There should be certainty of aim, and when once the work is in progress any necessary experiments should be done apart from it, for unpicking is not an operation likely to give an improved appearance to the finished work. It is also a sad waste of time.

Church  
Embroidery

At its highest and best, Church embroidery has been the expression of the spiritual side of the people, a glorification of the divine ideal which was its aim. Like the stories in stained glass, in carved wood and stone, its purpose was instruction and praise. The lessons written thus in craftsmanship have come to us through the ages and touch us with the devotional spirit of the old workers, uniting our spirits with theirs.

Fitness

Fitness is the keynote of design ; ornament which does not assist in emphasizing the purpose or meaning of the Church services is wrong in its very essence. Whatever the pattern may denote—and symbolism is rarely absent, and should not be absent—the complete harmony of idea, purpose, and execution must be secured. Excellence of technique, the importance of which is unquestionable, is largely a matter of training, and it is a pitiable waste of ability when applied to inappropriate ornament. No doubt the best work can be done by one who has creative and executive powers which have been fully trained, but many embroiderers have great skill in stitchery with no natural faculty for pattern designing. Others there are who possess this to some degree, but are unable to give expression to their ideas through want of training in the principles of design and drawing. In the latter case, the necessary aid to carrying out the idea should be sought from one trained to give it. But where there is executive skill only, it may easily be misdirected by the wrong choice of ready-made patterns which in these days abound, but have no application to individual cases. This is quite a common cause of failure in otherwise good work.

Local  
Conditions

Any piece of work will have more interest if it is designed specially for the place and occasion for which it is required, and particularly if it is carried out by a community of people. And this is not impossible in the poorest parish, for if a group of people earnestly set to work and are willing to offer their gifts of service, they can

always find someone able, and not merely willing but anxious, to give advice and help in such co-operative works.

When a district can provide some local interest for the design, or some special dedicatory occasion offers, it is well to make use of it. A suitable illustration can be given from the memorial superfrontal at the Royal Military College of Music at Kneller Hall. It has, in the middle, the words "We praise Thee, O God," with their musical notation from an old psalter. On the one side is the coat-of-arms of the College, and on the other that of the Commandant when the superfrontal was made. A double object is gained by the use of heraldic devices: not only are they sometimes very beautiful, but they may fix the date, or provide a signature, as it were. There are several specimens in the Victoria and Albert Museum which have such points for identification.

Local  
Interest

Lettering can be most effectively included in a design, and, as most people can now read, it seems only reasonable that the older form of pictorial instruction should be linked on to the new.

Use of  
Lettering

When any heraldic display or letters are used, whether alone or in combination, their form must be well drawn, and their arrangement made a matter for careful consideration. No sort of ornament looks more unworthy than the slovenly planning of Bible quotations which is sometimes seen.

A good pattern for such arrangements is that illustrated on Plate XV.

Large or important schemes of church embroidery should be planned by one who is familiar with church architecture and its decoration from the particular point of view of textiles and embroidery. The character of the design will materially influence the choice of stitchery, and the skilful embroiderer will find plenty of scope for interest, judgment, and ingenuity in exercising discrimination in

this regard. There is no risk of a designer's being misrepresented by a sympathetic embroiderer. On the other hand, there is great need for more sympathy and understanding on the part of the designer than is usually shown.

Design in its comprehensive sense has a wider application than applied ornament. No individual piece of work can be considered apart from its relation to the whole. The internal decorations which do not form part of the structure of any building should be considered in relation to its architecture, and it has become the tendency of modern architects to do so. One feels how much the fitness of some of our beautiful cathedrals is marred by additions which, whatever may be their historical or commemorative significance, are not in harmony with the structure, or are inappropriately placed therein.

Consideration of the Building

In order that the full beauty and significance of embroidered ornament for any fixed place may be ensured, the first condition for consideration is the position it will occupy. For this purpose a preliminary examination of the building and its architecture should be made, specially noting the prevailing peculiarities of its structural decoration and permanent accessories: the age and style of the building, the colour of its walls, whether of stone or brick, whether decorated with subject painting or otherwise, are characteristics to be noted.

Its Lighting

One of the most important points for consideration is the lighting, which may be subdued and considerably modified by the effect of coloured glass. Particularly does this refer to the chancel, where there may be small windows of stained glass at the east end only; or again, there may be a large coloured east window with smaller ones on the north and south walls, or on one side only. Occasionally the east window extends to within a few feet of the top of the altar. In some churches, also, there may be a lofty and noble reredos, carved in stone or wood,

and this must be considered in the scheme of decoration for any altar fittings.

Suppose an altar frontal to be under consideration, its size, construction, and to some extent its colour being fixed traditionally, careful consideration must be given to the spacing of its ornament, which should bear some relation to the reredos, if there happens to be one. This may have upright lines or columns in the carving, and if orphreys or bands are placed on the frontal in such a position that they do not coincide with them, the effect may be most unpleasing, since the lines of the frontal may appear to be suddenly cut off and reappear in a different manner and position.

In a case of this kind, where the lines of the carving cannot be successfully "continued" on the frontal, it is usually far more satisfactory to choose a powdered design with no "set" lines, or one with scrolls for basis. Whatever the design, it should be in harmony with the architectural style, though not necessarily following the period.

If the east end of the church is well lighted, any design or colour introduced into the hangings will appear clear and distinct. Hence in such a case sharp outlines should be avoided, for, in order to secure a harmonious whole, no undue predominance may be given to any special feature. The lighting, especially when modified by coloured glass, has a marked effect upon the tones of the colour used in the hangings and embroideries. For instance, red, when seen through a yellow tint of glass, may have its yellow hue absorbed, the resulting effect being a purplish colour instead of the red as it would appear in clear light. This may be given as one example of the magic of colour effects, and also of the danger of ignoring them.

It is therefore essential when planning church needlework, whether for hangings, vestments, or otherwise, to take some trouble in this regard, the following plan being recommended.

Designing  
Altar  
Frontal

All the materials to be used for the proposed design, together with all accessories, such as fringes, should be subjected to a "light" test in the building for which they are intended, good-sized pieces of each being used for the purpose. They should be placed in the position they are ultimately to occupy, and tested at every point from which they will eventually be plainly seen. The colours should be examined by natural and artificial light, because some dyes change or darken very considerably under the influence of artificial light, the effect of which is apt to be disappointing. Clear "clean" colours are as a rule those least liable to vary in this way, and these are therefore the most satisfactory. The material and its accessories having been selected, the next step is to take very careful measurements with a two-foot rule (a printed tape measure is not always to be relied upon) with any necessary notes; a photograph of the altar and its surroundings also might be useful.

A full-size design of the frontal with its decoration should be now made, which with the selected material should be put to trial as before. The purpose of this second test is mainly to determine whether the style of design and its scale is suitable for the position. These points once satisfactorily settled, further trouble in this regard will be avoided.

#### Simplicity

In arranging any form of church needlework, it is always preferable to err on the side of simplicity, and, although the character of the design may render it an easy matter to add ornament later on if it should be needed, such additions should not be made in a haphazard way, but should be anticipated from the beginning, or the result is not likely to be an improvement.

The pattern and the manner of working must be in accord with the quality and kind of material, whatever its purpose. The best of its kind should be chosen; there can be no excuse for the use of inferior material upon

which a large amount of well-worked embroidery has been placed. Again, an elaborately worked hanging is out of place in a very plain and simple church, where its effect is to subordinate the building to ornament, the purpose of which should be to assist in glorifying the fabric without undue claim to notice.

On the contrary, the least costly materials and the simplest stitches within the range of the most elementary worker may be so used that the smallest churches in remote villages may be made as completely beautiful as the cathedral which needs more ornate treatment.

In the Middle Ages, when great quantities of splendid needlework were required, embroidery was part of the education of every girl in the convents. Much of the beautiful work done was as a free-will offering. But, on the other hand, there was a definite trade in this class of work, and we have interesting records of the value attached to various works and of the status acquired by the skilled embroideress. We hear of one of these in the year A.D. 900, wife to one Alcuin, who was so clever and celebrated in her craft that she was granted substantial portions of land and money payment per annum for teaching the royal princesses to embroider. A certain fixed price was arranged at so much the ell for tapestry and embroidery. Any metal and other threads used were required to be of a certain quality, below which the expert worker never went. Heavy penalties were inflicted for the fraudulent use of gold threads.

Mediaeval  
Conditions

The embroiderer of to-day who is able to dedicate labour to the service of the Church will consider time well spent in mastering the technicalities of the work in order to produce the greatest perfection. But, where monetary consideration must come into the labour, the embroiderer will be well advised to claim the right to give the best quality of work. It is not true art, nor indeed true economy, to use a large amount of bad embroidery with the

Monetary  
Consideration

idea of "giving plenty for the money," for inevitably this motive will be disclosed by the result. The better plan for the embroiderer when cost has to be considered is to choose quickly worked effective stitchery with the utmost simplicity of design and material.

And in this connection it cannot be too strongly urged once more that the designer for church embroidery as for all other requirements should know the nature and limitations of the material, as well as the technique.



## CHAPTER XII

### MATERIALS. TOOLS. METHODS

**L**INEN for use at the altar must be pure, and the best Altar Linen of its kind, although not necessarily fine white linen, as many people imagine the "fair linen cloth" to signify. It is well to note here that, until the invention of power-driven machines for spinning and weaving, all textiles were hand products. Their development from the mere primitive intertwining of grasses to the wonderful combinations of pattern and colour in wool, flax, and silk which forestalled the machine is the most marvellous story of the development of the human race. The rare qualities of the flax plant were known to ancient nomad peoples, and great value was attached to the linen woven from it; a particular instance of this occurring in the Old Testament is mentioned in connection with the garments for the priests of the Tabernacle. The high mark bestowed upon Joseph by Pharaoh was signified when he "arrayed him in vestures of fine linen," the garments probably being an undergarment of a kilt-like pattern, as shown in Egyptian sculpture, with the kingly upper garment of extremely fine linen. There is no evidence that the coat of many colours made by his father for Joseph was of linen, but it is not unlikely that linen was used, and the value set upon the material made the coat so rare a mark of favour as to arouse the jealousy of his brethren.

Linen combined with embroidery was used in curtains at the building of the Tabernacle.

We have also the often-quoted example of the appraisal of a virtuous woman in Proverbs xxxi, "She seeketh wool and flax and worketh willingly with her hands . . . she layeth her hands to the spindle and her hands hold the distaff . . . she maketh fine linen and selleth it." We should note that for reward the prophet would "let her own works praise her in the gates."

When Joseph of Arimathea, "an honourable counsellor which waited for the Kingdom of God," begged the body of Christ of Pilate, "he bought fine linen" in which to wrap it for burial.

The linen found in the tombs of Egypt shows us that the quality of material varied just as it does to-day, both in the spinning and weaving, but that used as the burial clothes for people of rank was of exquisite quality, the equivalent of what is nowadays called lawn. "A piece of such linen was found at Memphis, and is comparable with silk to the touch and in texture not inferior to the most delicate cambric which has yet been produced." The number of warp threads to the inch in this specimen is 540, these being so evenly spun as to be free from the knots and breaks common in even our best modern cambric. And it should be remembered when examining such old specimens of linen that the spinning of the fibres into thread and the weaving of them was done on most primitive appliances.

Hand-  
spinning and  
Weaving

Spinning and weaving was valued among the home occupations of Roman and Greek women, and linen superseded wool as an article of dress amongst the well-to-do people. The Bayeux tapestry—so-called—is the story of the conquest of England embroidered on linen in wool and is one of the few early specimens we have showing the use of this combination in any connection with this country.

The cartoons by Sir Frederick Leighton in the Royal Exchange give a vivid picture of the Phoenicians offering

their richly coloured materials to the British. It presents a lesson to us of the influence of one nation upon another in the development of civilization; the Britons are represented in their skin clothing in contrast to the richer garments of the Eastern people. The supposition is that the Phoenicians introduced linen into Britain, through their trade with Ireland. Irish linen was used at Winchester in the thirteenth century, and we may claim that the perfection of manufacture was greatly influenced by the demands of embroiderers for linen of a texture which would enable them worthily to present their offerings to the Church. In examining fine specimens of old embroidery it will be seen that the excellent quality of the linen has considerably helped the embroiderer to obtain the full beauty of the stitchery.

At a period when Church embroidery was in great demand much of this beautiful work was done on the most exquisite linen of extremely fine texture. Yarn so spun has been known to produce a length of 1,432 miles to the pound.

The linen used for this purpose was made of the longest and finest fibres of the flax plant, these being selected and specially treated for the purpose. It was hand-spun, the spinner being able in the handling of the bundle of flax on the distaff to discard any imperfection met with as the fibre was passed through the worker's sensitive fingers from the distaff to the spindle or the spinning-wheel. The machines of the present day, producing, it is true, excellent linen yarn, have no such advantage. The linen was woven by hand on simply-made looms, as here illustrated (Fig. 44), the spinner and weaver in combination producing a linen of great fineness, peculiar beauty, and unrivalled durability. Much of the loveliness of old embroidery is due to the absolute suitability and perfection of the linen upon which it is worked. It is these qualities which still make hand-woven linen greatly to be desired for church use at the altar. It is worthy of note that the

practice of hand-weaving is not yet extinct in Ireland, some of the best trade products being worked on the hand loom. Ruskin established linen weaving in Cumberland, and it is possible to procure special linens produced on hand looms. There is no objection to the use of a well-woven coarse linen; the main consideration, apart from



FIG. 44

quality, is that its texture should be suitable to the class of embroidery employed for the decoration. If the embroidery is to be done in satin-stitch, chain-stitch, or some other of similar character, a fine close linen should be chosen, but, if cross-stitch or drawn thread work is to be the treatment, the choice should be one more loosely woven, having the warp and weft threads of equal thickness, with an equal number of warp and weft threads to the inch, or what is commonly known as embroidery linen, the reason being that hemstitching and other "open" stitches can be used upon it.

To prevent waste, it is well to select as nearly as possible a linen woven to the width required. The following hints may be useful when selecting linen. Unlike cotton, linen is cold to the touch; it has a hard and smooth fibre; the thread should be round. It is difficult sometimes to discriminate between mercerized cotton and linen, but rubbing will bring up the fibre, when differences can be detected.

Hints for  
Selecting  
Linen

Certain linens other than altar linen are required, which are described under the instructions for framing and backing work.

Various kinds of materials may be used for grounds. Most linens of firm and of good quality and selected in accordance with the conditions of work are suitable. Woollen materials of many kinds make satisfactory backgrounds. Various silks and satins having a smooth surface make good grounds, although where very light shades are used care must be exercised to prevent the embroidery appearing "hard," as if it were cut out and stuck on to the foundation. A material of cotton and silk mixture should never be used.

Materials for  
Grounds

Cloth-of-gold and materials woven with metals are very difficult to embroider upon except with metal, and it is usual, when silk embroidery is required, to work it on linen, and then to transfer it to the metal background by couching or some similar method such as those described later on.

Some of the most successful grounds perhaps are materials such as silk damask, woven with a self-coloured pattern, which may be a small diaper or a large and well-covered design. A ground of this description produces a broken surface, which adds greatly to the play of light and shade.

Velvets make beautiful grounds, the best being those with short thick pile. There are also some now manufactured with slightly uneven or "shot" colourings, which are excellent in effect.

Choice of  
Material  
for Grounds

One important point to remember with regard to embroidery in general is that, whatever ground be chosen, the ornamentation is placed upon it for the purpose of enhancing its beauty, or to enrich an object which would otherwise be plain and uninteresting. Therefore it is not wise to choose a ground more valuable or richer in appearance than the materials used for working; for instance, it would be most inappropriate to work with wool or linen threads on cloth-of-gold, or magnificent silk backgrounds.

Hand-woven fabrics should have their trimmings, such as galons, hand-woven also. These can be done quite easily on small "braid" looms.

The ground material, moreover, should always be strong enough to carry whatever embroidery may be worked upon it; otherwise it will require to be strengthened by a backing of linen or other suitable material.

Linen  
Threads

Linen threads of various sizes and sorts, being more durable than cotton and having a "crisper" appearance, should always be used for linen work and lace-making.

Silk  
Threads

Of Silk threads, the most useful are—

(1) Floss, of many thicknesses (which includes, for finest work, "bobbin," "church," and "tram"), is a very beautiful untwisted silk, although beginners may find it difficult to manipulate.

(2) Purse and tightly twisted silks, perhaps the next in value as regards wear and beauty, are frequently used for couching.

(3) Filofloss, a two-ply, slightly twisted silk much easier to work with than floss, but lacking its good appearance.

(4) Mallard, a coarser twisted thread.

(5) Filoselle, an inferior silk of dull appearance.

(6) Horsetail, a very fine, tightly twisted silk used for sewing down various kinds of metal threads, spangles, and jewels.

Metal  
Threads

Metal Threads, which are of very many kinds, are made from gold, silver, aluminium, copper, and so on. The

principal kinds are Tambour and Passing, both manufactured by winding thin strips of metal on a silk or a flax core; a similar thread, called Japanese Gold or Silver, consisting of thin strips of silk-paper on to which gold or silver leaf has been laid and then burnished, the whole being wound upon a core of red or yellow floss silk; several kinds of Purl (rough, smooth, checked, etc.), which are made spiral-wise, without a core, to be cut into the necessary lengths and threaded like beads; Pearl Purl, for edgings; Plate, flat, thin strips of gold or silver.

Precious Stones, or Pearls, either mounted in metals, or pierced with holes for sewing on. Precious Stones

Spangles of many shapes are used. Those generally employed are circular, either flat or concave; there are also oval-shaped ones (as seen in old embroideries) which are often concave and ribbed. Some of the ancient spangles were stamped with devices, etc. Spangles

Woollen Threads also are occasionally used for embroidering hangings. These, too, are of many kinds, the most extensively used being Single and Double Crewel and Tapestry Wools. The first is a two-ply, twisted thread for working upon linen and woollen materials, while Double Crewel, as its name implies, is a coarser thread of the same kind. There are also very fine crewel wools, and very coarse rug wools for carpets and kneelers. Woollen Threads

The principal materials used for raising or padding embroidery are: Linen thread of various sizes; a soft cotton cord in white or yellow; a string made of hemp (of the same kind as macramé string), felt, wadding, parchment, and leather. Padding Materials

The necessary tools and appliances are— Tools:

Scissors, which should always be sharp. Two pairs at least are required; one pair large enough to cut out the materials, etc., and having one round and one sharp point; one small pair the shape of nail scissors, with sharp and very strong points. Scissors

## Thimbles

Thimbles. For practical use these should be plain, with large indentations. Ivory or bone is generally smoother than metal, though the latter has the advantage of being much more durable; it is quite easy to rub its surface (when quite new) with a piece of fine emery or glass paper to prevent any roughness from catching and spoiling the thread whilst working. When working on a frame, two thimbles must be used—one on the middle finger of each hand.

## Needles

Needles. In choosing a needle, there are a few essential points to be observed; first, that it is of hard bright steel, capable of taking a very sharp point where such is required; secondly, that the eye (whatever shape it may be) should be perfect and smooth, or it will cut the thread, and thirdly, that the eye is sufficiently large to take the thread easily. Cheap embroidery needles are not economical because they easily bend or break.

Round or egg-eyed needles are used for plain sewing, for sewing the work into the frame, mounting and finishing the embroidery, and also, if round or tightly twisted threads are employed, as, for instance, when couching (laying down) metal or other threads and cords with the silk called "horsetail." They are, moreover, used with the fine metal thread called "tambour," and with a waxed linen thread for gold work. Some people also prefer a round-eyed needle for floss silk which, not being twisted, becomes roughened very easily.

Various long-eyed needles are used for embroideries: crewel needles have eyes of moderate size, and long stems; chenille needles have longer and broader eyes, with relatively shorter stems—both these kinds are sharply pointed and are used for all sorts of threads; tapestry needles are like chenille needles, but have rounded blunt points, and are used for working on canvas, etc. There are also rug needles, with thick blunt points and large, spread eyes for carrying the thick rug wool; curved needles for



working on a stiff flat surface; and others for special purposes.

Pins of fine steel are necessary, and larger ones with glass heads; also a Stiletto for piercing holes when ending cords, etc.

The Knife, which is of the greatest practical use, is an Knife

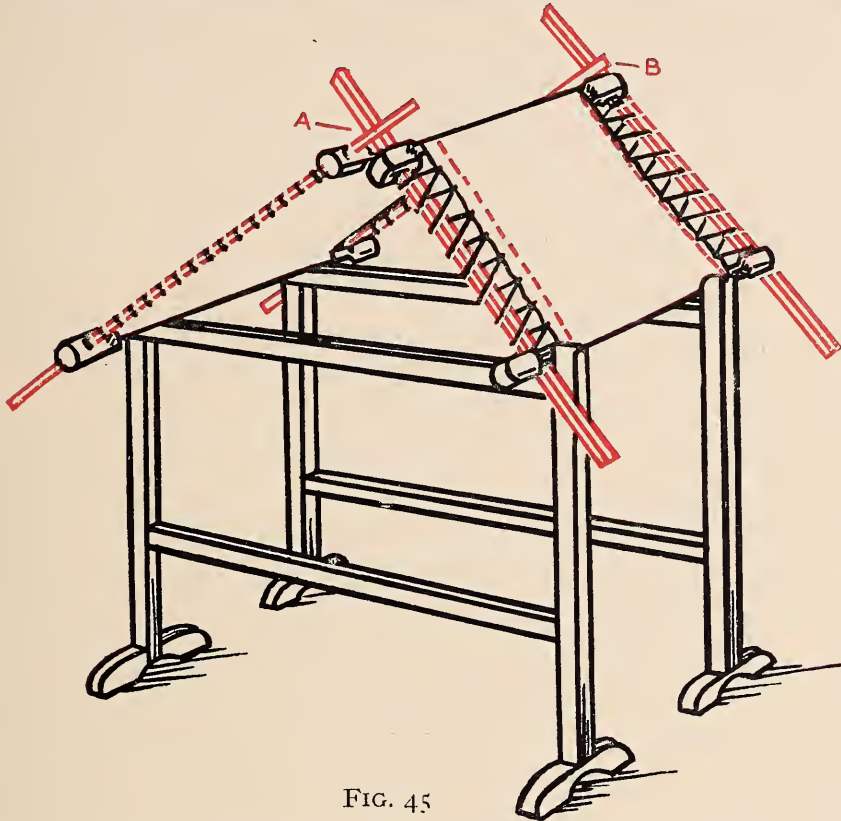


FIG. 45

ordinary collar-cutter's knife. Both edges are sharp, and, being also sharp at the point, it is perfect for cutting out appliqués. For this purpose, a sheet of lead mounted on a block of wood is also required. Appliqués should never be cut out on a wooden board, as the knife is liable to slip along the grain of the wood and thus spoil the pattern; nor should glass be used, as it blunts the knife very quickly; nor should they be cut out with scissors, which leave a roughened and stretched edge.

Frames and  
Trestles

There are many kinds of embroidery frames. Fig. 45 shows two of the simplest, arranged for use by two workers simultaneously. This method of tilting the frames against each other is often adopted in schoolrooms and trade workrooms in order to economize space. Besides these, there are frames of many other descriptions, those generally used in workrooms being frequently made with screw side-bars and nuts, instead of with flat laths and pins. There are also small lap frames with stands, and many kinds of ring frames—some with stands extending to the ground and complete without a table, others where the rings spring into each other to grip the work. Besides these, there are enormous iron frames for factory work, which are screwed up with spanners; also similar ones in wood, to take large hangings.

Emery  
Cushion, etc.

An Emery Cushion, too, is needed to keep the needles bright. Metal work should be kept covered with a special yellow paper made for that purpose, and should be handled as little as possible whilst the work is in progress.

Broche

A little instrument called a "Broche" (Fig. 46) is useful to wind the thread (A) upon while in use; and a little steel tool (Fig. 47) with a blunt point, either rounded or straight, is also useful for pushing the stiff metal into place. In some workrooms this is called a "Melore," but nothing appears to be known of the derivation of the word.

Sampler of  
Stitches

Every embroiderer should include a sampler worked by herself. It is of great value in assisting the memory

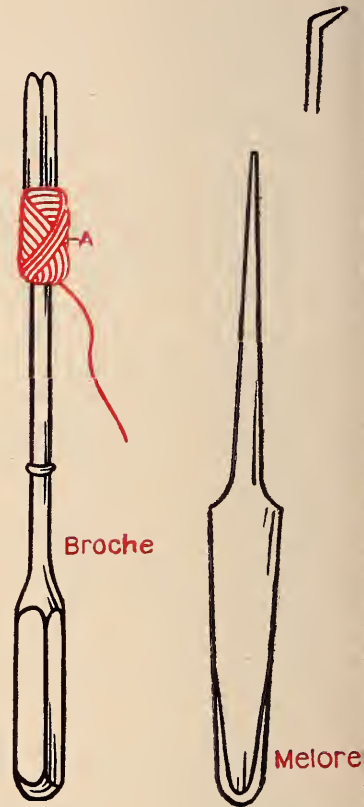


FIG. 46

FIG. 47

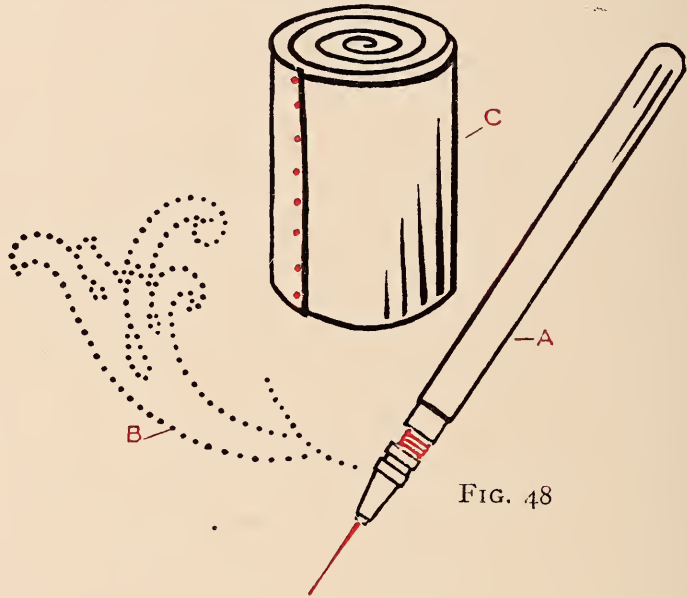
and facilitating the choice of stitches applicable to any piece of work which may be in hand. In working a sampler, the proper application of each stitch should be illustrated. While gaiety need not be absent, a sampler should be undertaken as a serious piece of work with the well-defined object of its ultimate use, no aimless stitchery being admissible. The sampler is not an end in itself, or a pictorial subject to be placed within a glazed frame as a piece of decoration—though for its own preservation a glazed frame may be advisable.

## CHAPTER XIII

### TRANSFERRING AND FRAMING

Transferring  
Designs

**T**HE pattern, having been selected or designed, should be drawn upon transparent tracing paper or linen ready for transferring it to the material which is to form the background. The drawing so prepared must have its lines perforated or pricked with tiny holes placed very close together, following precisely and closely the pattern. To accomplish this, the traced pattern should be pinned face downward upon a piece of felt or thin blanket,



preferably white, so that the black line of the drawing may stand out clearly. After having pricked the entire pattern, it will be found that the holes are smooth to the touch on the wrong side, while on the right side they will be raised and rough.

In Fig. 48 is illustrated a sharp instrument for pricking (A), and a portion of the perforated drawing (B), also a tight roll of felt (C) for employment in the next part of the process. For large, bold figures a tracing wheel is often used. This wheel (Fig. 49),\* which is made in three sizes, must always be drawn towards the operator over the exact line of the tracing.



FIG. 49

The material is now firmly fixed with drawing-pins upon a flat, even surface (a table or a drawing-board), and the design, placed right side uppermost on it, is pinned firmly to it to avoid slipping. The entire perforated surface is then lightly rubbed all over with powdered charcoal† or, in some cases, with “pounce,” a mixture of powdered indigo and very finely powdered cuttlefish, or with cuttlefish alone. The tight roll of felt (or cloth) now comes into play, and is employed thoroughly to rub the powder through the holes, so that the complete drawing will appear in powder upon the material beneath the paper. The tracing paper should then be lifted carefully from the ma-

“Pounce”

terial and any superfluous powder removed by blowing it slightly. The pattern, which will now appear on the surface, should be more permanently traced with prepared indian ink applied with a fine sable brush, No. 0 or No. 1. This preparation is suitable for most materials, but for silk or fine linen (on which the ink is apt to spread, thus spoiling the tracing lines), red or blue water-colour paint should be used, mixed, if necessary, with chinese white and a very little gum. Woollen materials are traced with oil paint thinned with turpentine. After the tracing is

\* This instrument as illustrated is not the usual dressmaker's tracing-wheel, but one specially constructed which operates with a swivel-like motion, enabling the curves of a pattern to be followed with the greatest ease.

† Pure charcoal should never be used for transferring designs to light or delicately coloured silk or woollen materials.

finished and dry, any pounce remaining on the fabric can easily be shaken or dusted off.

It is not advisable to use carbon paper for tracing, because it is impossible to get a really good line, and the colour ruins the threads in working; also the marks of the tracing cannot be removed in the event of the carbon sheet slipping or not being placed quite straight upon the material; whereas, with the former method of transferring, the pounce can be dusted off if incorrect, and the design re-pounced before finally inking or painting in the lines. It is always safer to transfer a design in this way than to risk drawing it directly on to the material, for nothing looks worse than untidy or dirty work exhibiting incorrect tracing lines beyond the edges of the finished embroidery.

#### Methods of Framing

The different parts of an ordinary embroidery frame are: the rollers, which have attached to them the webbing on which the work is sewn; the two side-pieces, which slip through the slots at each end of the rollers, and are used to stretch the frame taut when the work is sewn into it. These side-pieces are either flat laths pierced with many holes to allow of four pins or pegs being inserted at the required distances, or they are long wooden screws having nuts at each end by which the rollers, with the work attached to them, can be extended as far as may be required.

When framing work, the first operation is to find the exact middle of the webbing (see Fig. 50), and if a permanent mark, F, be made on the frame, it will save trouble in the future. This, of course, applies to both rollers. Some fine but strong string will be required for lacing; also a rug or small packing needle large enough to take the string, a reel of strong white thread, and a needle for sewing in the work.

#### Backing

If a backing of linen is to be used, it must first be thoroughly washed and shrunk; for many purposes a

specially made linen "tammy" is suitable, which does not require shrinking.

The linens most suitable for church needlework are a rather coarse, loosely woven holland, a fine holland, and a fine, evenly woven white linen. The coarser qualities are

Linens for Backing

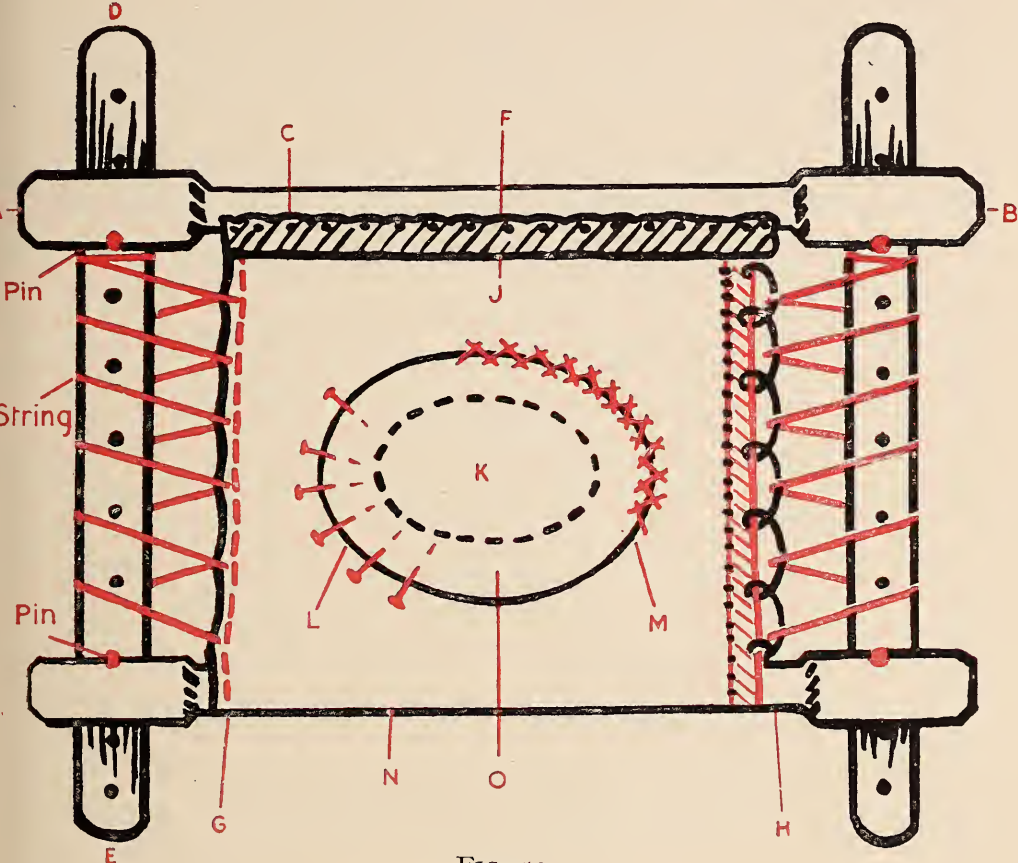


FIG. 50 .

used for backing, and the finer for placing on the front of the backing in order to take the design. The linen or material of whatever kind should first be framed before the design is transferred to it, except in the case of a very large piece which might need to be framed two or three times. The material is stretched and secured with drawing-pins on to a drawing-board or table, care being taken to keep it perfectly square with the "weave" of the material, so

that, when sewn into the frame along the threads of the material, the design is correct.

For special instructions for appliqué see Chapter XVII.

Instructions  
for Backing

When applying devices for an altar frontal or large hanging, a piece of linen or hessian, which has been previously washed, is stretched in a large frame to the full size required. This is very slightly damped, and the back of it pasted all over very thinly and evenly. It is then left to dry thoroughly before the material for the embroidery is stretched upon it. This forms a firm backing for the work. Any embroidered parts should be completed before applying to the stretched material.

If the work is small enough to be framed without rolling and a backing is to be applied, this should be cut to the required size, taking care that the corners are exactly at right angles—the selvedges of all materials (except velvet) should be placed parallel with the side-pieces and about half an inch of the linen turned under at the top and bottom, and herringboned down on the wrong side, to prevent fraying. The selvedge should be cut off at both sides, and then there is a choice of two methods—either (1) to turn under an inch of the linen with a string or cord inserted and herringbone it down as above, or (2) to sew very strongly to the edge either a piece of webbing or a strip of the linen; buttonholed into this, at the outside edge, should also be some string as above mentioned at intervals of 1 in. for small frames or  $1\frac{1}{2}$  in. for large ones. The middle of the top edge of the linen should then be found and marked with a pin, and this should be repeated for the bottom edge. Take the middle of the top edge and pin it to the middle F (which has already been found) of the webbing C, on roller AB; pin the two corners to the right and left of the webbing; begin to sew the work on to the webbing at J with strong close stitches, holding the work towards you and sewing, say, to the left; fasten off very securely at the end of the webbing; begin again



at J, working towards the right, and fasten off as before. Repeat this process for the bottom edge of the linen and with the second roller. Now insert the side-piece DE into the slots of the rollers and secure with pins or pegs; repeat for the second side-piece, stretching out the frame as far as it will go until the work is quite taut. Next take the string, and lace it either through the edge of the linen as prepared at G, or through the string loops prepared according to method H, taking it over the side-pieces and pulling it as tight as possible. All this applies equally to the framing of a piece of material that does not require backing.

Having framed the backing linen, proceed to sew on to it the material K (silk, or what not). Slightly loosen the frame; then pin the material L very carefully, and as flat as possible, to the backing; then herringbone it, M, closely all round, finally tightening up the frame again, when it will be ready to commence work.

If the work is too long for one frame, it may be rolled up, N, at both top and bottom, if necessary. A piece of washed flannelette, wadding, or some other soft stuff should be cut to the exact width and length of the part to be rolled up. Place this on the work and roll both together very evenly, taking care not to have any creases in the flannelette. Tissue-paper is not suitable, as it invariably wrinkles, and thus marks the work; besides, if metals or white silks be used, the "dress" in the paper will spoil them.

Rolling  
Work

If a shaped piece of material is framed on to the linen, and a backing is not needed, the latter, O, may be cut away after the material is sewn into its place.

If a large piece of work is put into a small frame, only a portion of it can be sewn at one time to the backing, the remainder being neatly pinned together and covered up on the side of the frame. A new piece of the backing will be required each time the work is shifted.

Ring frames are not very successful as they are apt to mark the work, but when they are used the following is a good plan to adopt: take a piece of soft material such as flannel or flannelette and place it between the work and the outer ring, cutting out its centre so as to leave exposed the part to be worked.

## CHAPTER XIV

### WHITE EMBROIDERY

**A**LL embroidery worked on the hand should be first bound with tape or ribbon to prevent fraying. The proper method of holding the material is to grasp a portion between the thumb and first finger, spread it over the second finger (which should be held slightly apart from the first to form, as it were, a little frame), while the second and third fingers should grasp a further piece of the material in order to keep it quite firm. The threads should not be drawn too tight or the work will pucker, to prevent which the material should be held across the fingers, either straight with the warp (selvedge) or with the weft, and never on the cross (bias).

Method of  
Holding  
Material

It is usual to embroider church linen in white, and linen rather than cotton thread should invariably be used. But embroidery in coloured thread (red, blue, or black) for the different seasons is also quite permissible, and often gives a beautiful effect; in such a case, however, only ingrained thread should be used. The thread can easily be tested before using by boiling a skein of it; if ingrained, none of the colour will come out. It must be remembered, however, that whenever threads are drawn out of linen, the threads that are left should be completely worked over with the embroidering thread, because drawing out the threads weakens the fabric and makes it necessary to choose a pattern in which the embroidery strengthens it again.

Embroidery  
on Linen

In embroidering "fair linen" it is well to remember that the most successful designs are carried out with few varieties of stitches, those in general use being the cross-stitch,

Designs and  
Stitches

satin-stitch, and chain-stitch. A few others sometimes used are the seeding-stitch, buttonhole-stitch, and back-stitch.

On Plates XXV and XXVa is illustrated the application of various stitches in eighteenth-century embroidery, and on Plates XXVI and XXVII their modern equivalent.

These examples are exceptionally fine pieces of the kind of work they represent, and it will be seen on careful study of them that their beauty lies not in intricacy of stitches, but rather in the appropriateness of their application and the perfection of execution.

It is very essential to good white embroidering to see that the back of the work is as neat as possible and that, except where quite unavoidable, the thread is not taken from one part of the design to another; each little piece should be separately finished off. Knots must never be used in white embroidery, a new thread being commenced either by running it under a few stitches on the back of a part already worked, or by oversewing it in with the embroidery. Fastening off, too, may be neatly done by running the end of the thread into a part of the ground that will afterwards be covered with the stitchery, or by taking it through a little bit of that already finished. The thread should always be cut off quite close and no untidy ends left.

Cross-stitch is practically the familiar marking stitch worked by making a stitch across each diagonal of a square in the material by counting the threads, the top stitch always lying in the same direction. It is necessary to count the stitches very carefully, and to work over an equal number of threads of warp and weft in the material. Cross-stitch may be worked quite conveniently in the hand, if desired; but professionals almost always put it into a ring or ordinary embroidery frame, it being considered easier to count the threads when the material is stretched. Cross-stitch embroidery requires little technical skill, but the design should be carefully spaced upon the

material. In order to be sure of getting the pattern in the right place, first find the exact centre of the space into which the design is to be put, and mark it with a pin or a thread of cotton securely tied in; then find the exact centre-stitch of the design, and commence working either to the right or to the left, as preferred, returning afterwards to the centre for the other side.

If a cross-stitch design is to be made the exact size to fit a given space, by far the safest method is to make a carefully calculated drawing of it. This can best be done on "graph" or engineer's paper, which is ruled in small squares; any corrections can be made on this graph, and not on the material to be embroidered by unpicking stitches incorrectly placed.

There are two styles of cross-stitch suitable for linen work. In one, Plate XXVIII, the pattern is worked out in the cross-stitch, and the ground of linen is left; in the other, Plate XXIX, the opposite method is employed, the ground being filled in with the embroidery, and the pattern left in the linen with or without the addition of what may be called "expression marks" worked in back-stitch. There is also a cross-stitch which has the same appearance on both sides, and was very much used in old cross-stitch work.

For working white embroidery, two methods are adopted: (1) the ground material is kept taut in a ring, or (2) the material to be embroidered is sewn upon a piece of toile cirée (similar to American cloth), or sometimes upon leather. To follow the latter method refer to Fig. 51 (p. 162); first bind the toile cirée (or whatever backing is used) with tape or ribbon, to keep it neat; tack or baste on to its right side the material to be worked (A) with a fine cotton (B), taking care to place it exactly at right angles on the toile cirée; otherwise the design when finished will be crooked, and will remain so to the end of its existence.

After tacking the material to its backing in this way,

Cross-stitch  
Design

Methods of  
Working :  
Toile cirée

make a second tacking (C) all round the design, but avoid taking any stitches across the tracing lines, lest they should

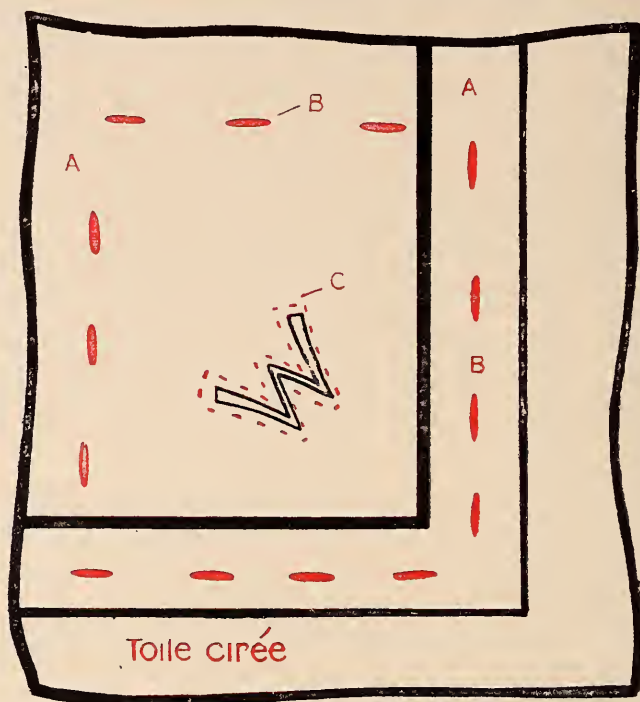


FIG. 51

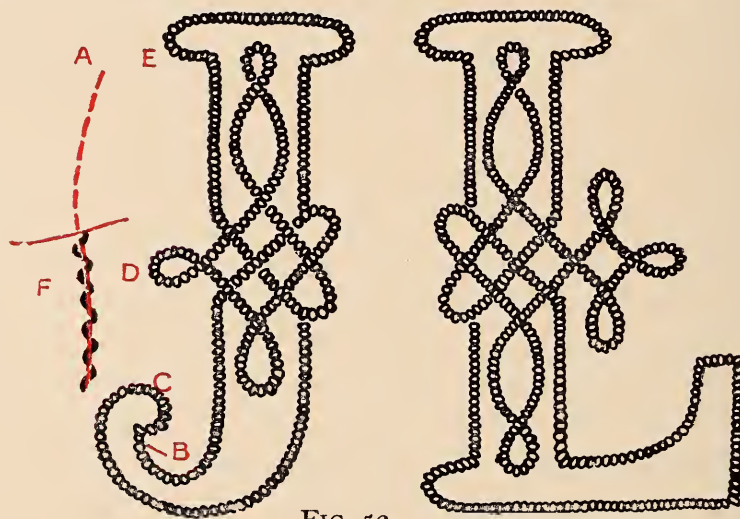


FIG. 52

be sewn in with the embroidery. After the work is completed, the tacking stitches (C) and (B) will need to be cut

at the back, and pulled out carefully. For very fine muslin work, a fine cotton about No. 200 must be used to tack the ground on to the toile cirée, in order to prevent the damage to the material, which would be the result of tacking with a thick cotton.

Fig. 52 shows a letter or pattern worked in simple outline-stitch, that is to say, the outline-stitch of marking or white embroidery which must not be confused with that of crewel work. Begin with a fine running stitch

Letter in Outline-stitch

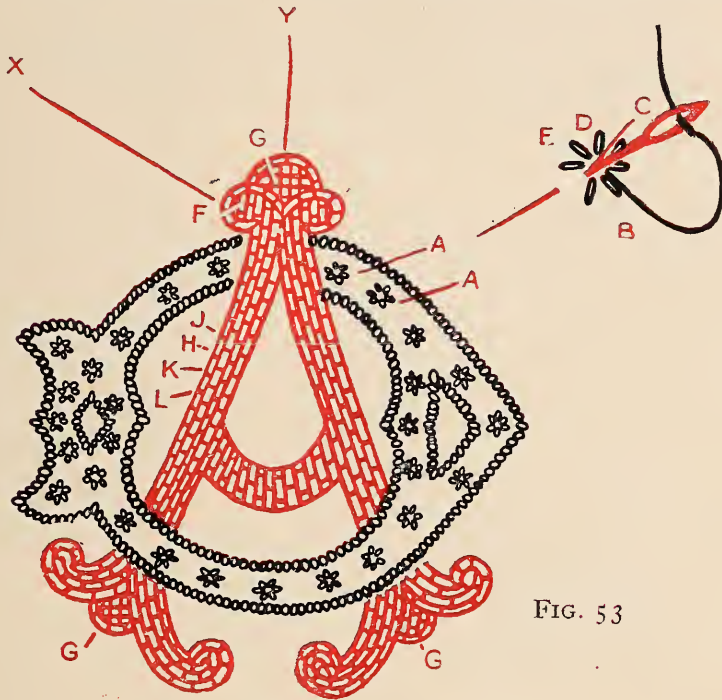


FIG. 53

over the tracing lines of the design, taking up only a very small portion of the material on the needle and leaving the greater part of the running thread visible on the front (see A); then oversee this outline with small stitches placed close together, taking up a tiny piece of the ground material with the outline thread at each stitch. In the illustration, the letter J has the outline run in first, the overseeing stitches are then begun at B. These overseeing stitches must, in all cases, be at right angles to

the line they are intended to cover, as is shown at the curves of the letters marked C, D, E, etc. Outlining of this kind must be done with the stitches lying quite close together, and the same amount of material must be taken upon the needle at each stitch, so that both edges may be neat and exact.

If a thicker outline is needed, a second thread may be twisted in and out of the running stitches before the over-sewing is begun (see F); and sometimes even a third thread, twisted in like manner, may be required, but in that case it should be inserted in the opposite direction to that of the second thread.

Monogram

Fig. 53 represents a monogram AD, in which the letters are worked in two different styles, the better to distinguish them. The stitches described here, although used for lettering, are equally suited for the ordinary designs used in linen work. The letter D is done in outline-stitch similar to that used for the letter J in Fig. 52. The little patterns, A, between the outlines, are eyelet holes, which are executed, making a very small hole with the stiletto, afterwards oversewing around its edge with a number of tiny stitches taken very closely together into the centre, as at B.

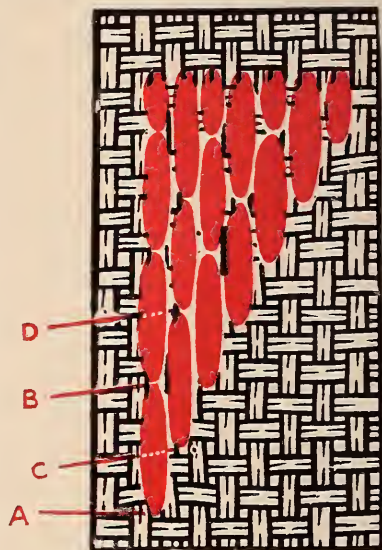


FIG. 53A

The centre part of letter A (marked F) is made with a number of small stitches commencing at the bottom, as shown in the illustration, marked X, Fig. 53a. For the return journey, it is perhaps better to turn the work round, taking the stitches in exactly the same way, and being careful to put the needle down precisely into each hole of the previous row and to pull the thread tight.



When completed, the stitch should show a number of tiny holes at even distances apart.

The method of working the little design G, at the top

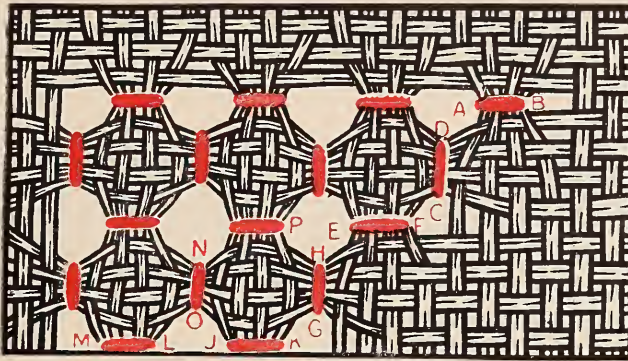


FIG. 53B

and bottom of the letter, is shown in illustration Y (Fig. 53b). This pattern is worked diagonally, in little "spots,"

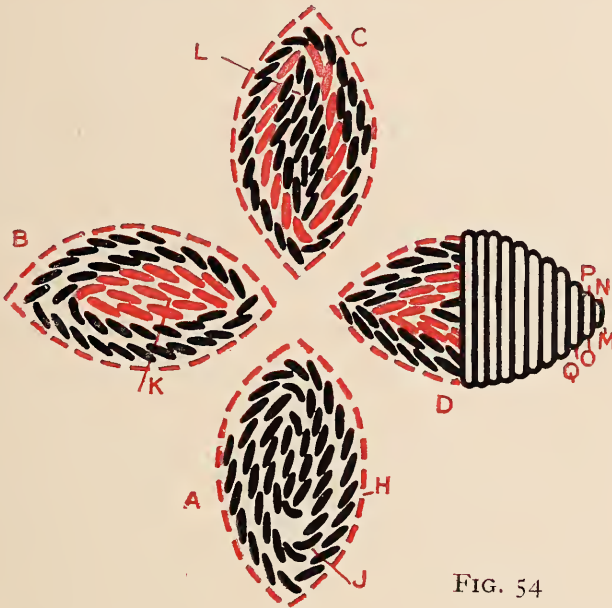


FIG. 54

as it were. No threads are drawn out, but they are pulled together with the oversewing stitches, leaving little holes alternating with small blocks of the ground material, four threads of the material being taken up each time.

Back-  
stitching

When complete, the whole letter is outlined with back-stitching, as in plain sewing, taking care to make the stitches all of one size, and leaving no spaces between them.

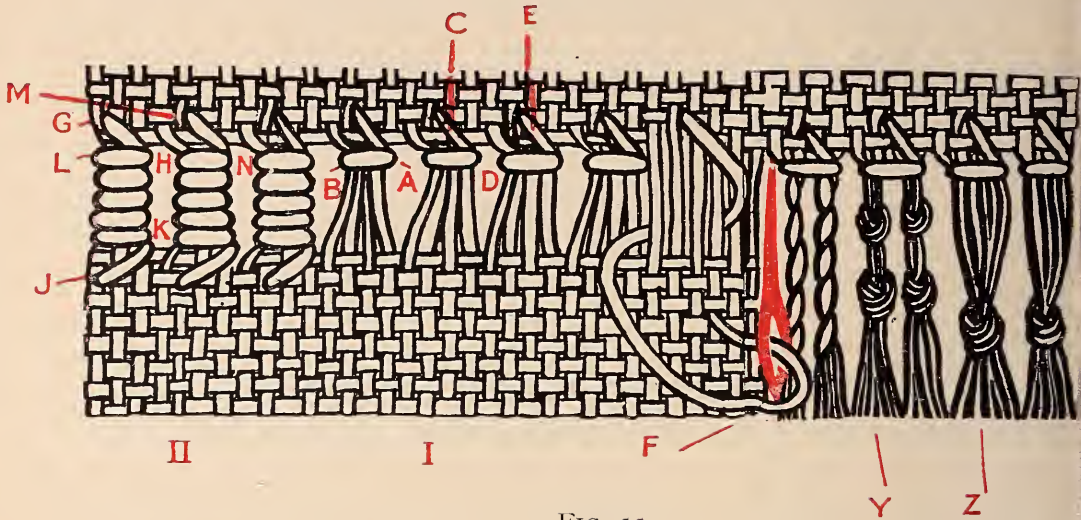


FIG. 55

Padding  
Satin-stitch

Fig. 54, A, shows the first layer of padding. After the outline H is finished, proceed to fill in the space with close layers of outline until the whole part is covered; these outline-stitches should not be taken quite as far as the outline H, but only just inside the tracing line, and they should follow the shape of the petal or leaf. The next layer of stitches (shown in B at K) must be taken on the top of those at J; there are also outline-stitches following the direction of those underneath them, but they must not be placed so far as to cover the outside edge of J. The third stage of padding (shown in C) is yet another layer of stitches L, placed over the centre only of the K layer.

These layers, if evenly worked, will raise the petal or leaf high in the centre, and gradually declining toward the outside edges. Begin the satin-stitch, as shown at D by bringing the needle up at M, down at N, up at O, down at P, up again at Q, and so on, until the whole of the pad

ding is hidden, taking care always to cover the traced outlines and to keep the edges straight and tidy.

The common method of hemming, for finishing altar linen, is by turning the hem over the right side of the article, and then back-stitching it very neatly along the

Finishing  
Altar Linen :  
Hem-stitch

edge, taking the stitches about two threads from the inside edge of the hem. Sometimes plain hem-stitching is used, and it is both ornamental and practical, provided that only one thread is drawn out; and, if coarse linen be used, even that one is not necessary—the threads being simply drawn together in the process of stitching. If a wider hem-stitch is required, several threads (say, two or three) may be drawn out, but this necessitates oversewing the vertical threads.

To hem-stitch as shown in Fig. 55: first turn down and tack the hem; then proceed with the hem-stitching as shown at Fig. 55<sub>1</sub> by taking a little

piece of the fold of the hem C (not through to the front), being careful that the point where the needle takes up the fold is always in the centre of the bundle of threads enclosed in the stitch—whether four, six, or more—as shown by the needle at F.

At the corners, the material should be folded quite squarely, and the superfluous parts cut away (see Fig. 56). The stitches at these points will be taken in exactly the same way as the rest, except that there will be two thick-

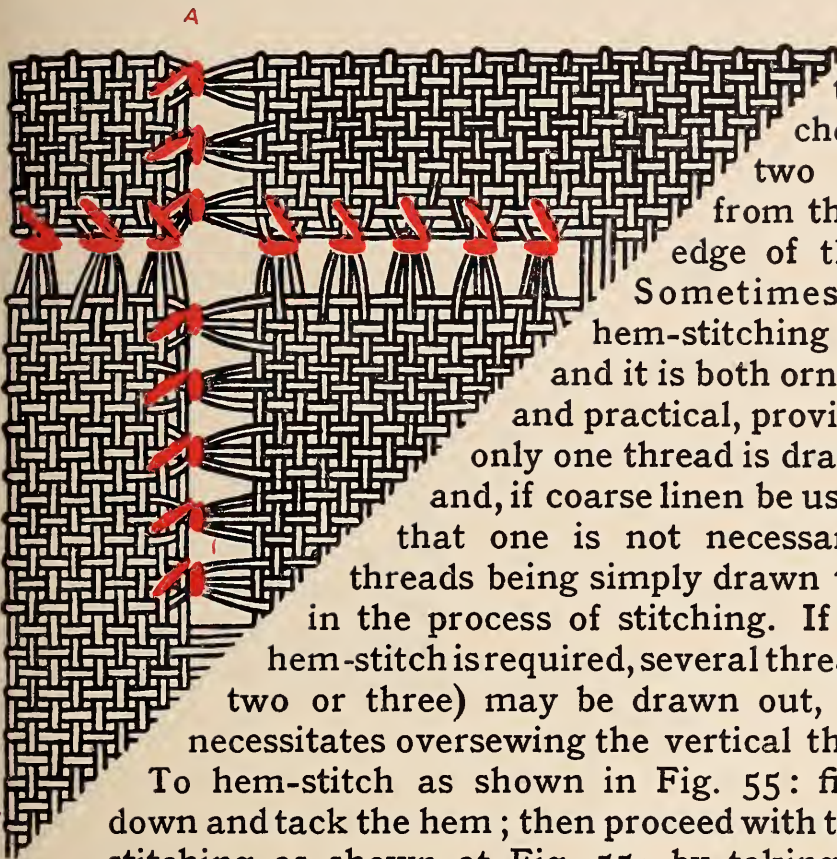


FIG. 56

nesses of linen through which to sew each stitch, along the two inner sides A and B of the little corner square. The outer sides are neatly oversewn.

Overcast  
Hem-stitch

A useful and strong pattern of a wider hem-stitch is illustrated in Fig. 57. Draw out a sufficient number of threads—say, four, six, or eight, according to the quality of the fabric. Tack the hem as described above, and then put the needle up at G, down at H, over the vertical threads of the material, and up at J, down at K. Now, twist the needle round the bundle of four threads a sufficient number of times to entirely enclose them, ending at L; bring the needle through the fold at M, put it down at N, and so on. Both this and the ordinary hemstitch are worked from left to right.



FIG. 57

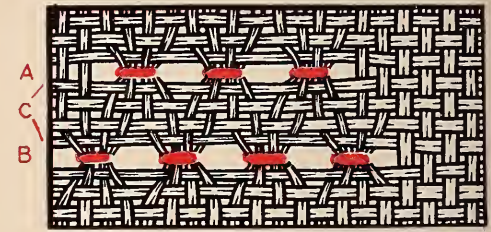


FIG. 58

Drawn  
Work

Fig. 58 illustrates a suitable style of pattern for drawn work. Here again must be emphasized the necessity for oversewing every portion of the drawn threads, and a pattern should be chosen which enables this to be done.

Trellis  
Fringe

Sometimes a fringe is tied so as to form a trellis pattern (see Fig. 59). Another, and very durable, fringe is made by fashioning a series of knots upon the threads (see Fig. 55, III, at Y and Z). Fringes are also frequently enriched with a series of tassels sewn on at regular intervals to the strands of the fringe itself, or fastened to the edge of the material so as to hang over the fringe (see Fig. 59II).

Renaissance  
Embroidery

Species of cut work called Renaissance or Richelieu

embroidery can also be used for linen. Here the pattern is traced on the linen to be embroidered, which is then tacked to toile cirée (or glazed calico) all over. The tacking, however, must not cross any of the tracing lines.

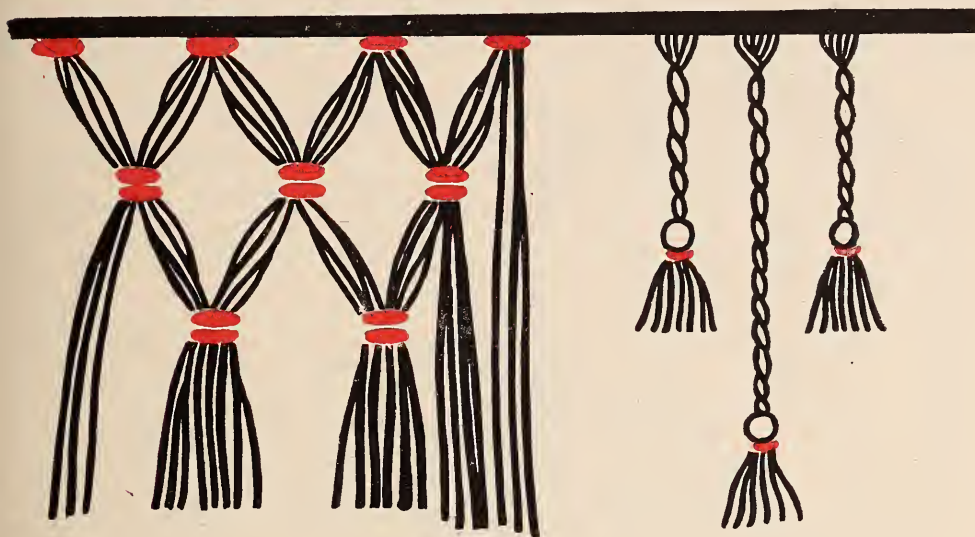


FIG. 59

The edges are then worked very closely and strongly, either by oversewing or with buttonhole-stitch, sometimes with the addition of a stout thread sewn in with the outline, which has the effect both of raising and strengthening it.

The bars or brides at B, Fig. 60, are worked at the same time with the outline, the threads are thrown across and fastened at the opposite side of the pattern, then buttonholed over without catching-in any of the linen ground. For instance, in buttonholing the edge of leaf D, when the point E is reached, the thread is taken across to F twice, and buttonholed back to E; continue the edge as far as G, throw the thread across to H twice, buttonhole back to J, throw the thread across to K twice, buttonhole back to J, continue buttonholing to G, proceed with the edge of D, and so on.

The ornaments at C are small eye-let holes, buttonholed round and further ornamented with a little “spider’s web” of crossed threads interlaced in the centre for a few rounds. L is a simple coral stitch.



FIG. 60

The edge M is first outlined, then padded (see Fig. 54) and buttonholed, first with the looped edge outside, N, after which it is turned round and a second row of button-

holing worked between each stitch of the first row, with the looped edge turned inside, O.

After the embroidery is finished, the threads that tack the linen to the toile cirée should be taken out, the linen cut all round the buttonholed edges of the pattern, so that the part marked P behind the bars may be taken away, leaving clear spaces.

If a quantity of this kind of work is being done, a pair of lace scissors with one point protected minimizes the danger of accidentally cutting through the bars.

## CHAPTER XV

### SILK WORK AND FIGURE EMBROIDERY

Preliminary  
Hints

**B**EFORE proceeding to describe the actual method of working, it may be necessary to remind the embroiderer that she must wear a white linen overall with sleeves or a large apron with bib and separate sleeves, and that these garments must be kept scrupulously clean. Several soft cloths should also be specially reserved for covering the work, a linen handkerchief or a square of soft silk being excellent for this purpose.

Care of  
the Hands

The worker's hands, too, must be very carefully attended to. A good remedy for hot hands is to dust them occasionally with either boracic powder or a little finely powdered white rice starch mixed with zinc powder, which may conveniently be kept ready in a box. Pure curd soap, unscented, should be used for washing the hands. The use of any medicated or strongly scented soap is likely to spoil the colour of the work and to tarnish the metal threads.

Solid  
Shading

Various descriptions of what may be called "solid shading" are used in liturgical needlework. The stitches most in use are (1) what is commonly known as long and short, (2) another useful stitch—laid work, (3) block shading, (4) split stitch, and (5) Latin stitch. Occasionally, solid darning is also used. It is well to remember that, in view of the duration of the "life" of the article, a solid, very carefully worked stitch is the best to choose for the embroidery.

Feather  
Work

Fig. 61 represents "long and short" shading, which in former days was called "feather work" (*opus pluminarium*) because, when properly executed, it would appear



as smooth as the feathers on a bird's breast. The lines should follow the natural shading of a leaf or flower. For instance, supposing a naturally shaded drawing of a plant were made, the lines in the needlework should be identical with those of the drawing. If uncertain as to the direction the lines in a leaf should take, hold a natural leaf up to the light, when the "backbone" will be observed with a number of small veins running into it. The general direction of these veins will indicate that which the stitches in the embroidery should take.



FIG. 61



FIG. 62

Great care is needed in working what is called a "turn-over" in either a leaf or a flower. The direction of the stitches in the turnover should be such that if the latter were turned back, these stitches would follow on in the same direction as those of the rest of the leaf or petal. A good illustration of this is obtained by holding up the hand, palm foremost, thus forming, as it were, a leaf or petal; then bend the fingers forward to form the turnover. The fingers will indicate the direction of the embroidery stitches (see Fig. 62).

Shading should always be commenced from the circumference of a design and continued towards the centre. Turn to Fig. 61. The shading for a petal of a flower with a turnover should begin at A-B, and be worked towards the left with a long and a short stitch alternately down to the centre. Return to A-B and work the right side in the same way. In the first row particular care must be taken with the outside edge, the stitches of which must be perfectly even and must quite hide the marks of the tracing lines. Even when it is intended to add an outline or cord afterwards, a rough uneven edge cannot be excused; indeed, it will make the perfect application of such an outline or cord quite impossible.

The second row of stitches must begin underneath A-B, but must overlap the first row as shown at C-D. Again, "long-and-short," or at any rate unequal stitches—at both ends—are needed, and the shading should correspond more or less with the outline of the petal or leaf. The number of rows of shading to be used is determined by the size of the piece to be covered. The stitches, too, should never be so long as to wear badly or run the risk of being pulled up.

The last row of stitches should end in the middle, and, where no distinctive stem is apparent, they should dovetail neatly into one another, leaving no spaces.

In shading "feather work," there are two methods of working, one of which is far the more durable and has also the better appearance. By this method there is the same amount of silk on the back of the work as on the front: but many embroideries are seen where the bulk of the thread used is kept on the front—a method commercially known as "saving on the back." This is done by bringing the needle up quite close to where it went down through the work, thus leaving only very tiny stitches on the wrong side. Although this method is somewhat economical, the work never looks so well, nor does it last

so long as when the before-mentioned method is employed for the shading.

The rule that the direction of the stitches should follow the natural lines of the design applies equally to most kinds of solid shading, whether in feather work, darning, crewel stitch, chain, etc.



FIG. 63

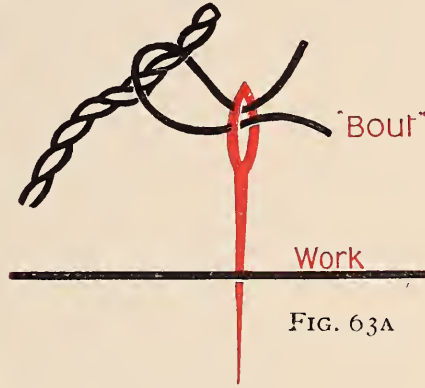


FIG. 63A

Fig. 63 illustrates the method of working a leaf or curved petal in solid shading. The first stitch will be taken at the point of the leaf A-B. The left side of the figure indicates the method of shading, and the lines on the right

Shading  
Leaf or  
Curved Petal

side the directions of the stitches in the rows. The outside edge of the right side shows a method of sewing down (or couching) cord to form an outline. The end of the cord is first put through the material according to the method shown in Fig. 63a. A needle is used, sufficiently large to make a hole for the cord to pass through; the needle being threaded with a piece of stout thread doubled to form a loop, which is passed over the end of the cord, and pulls it through the material. In work-rooms this loop is called a "bout." A finer needle with a suit-

Bout

Direction of  
Stitches  
related to  
Twist of  
Cord

able thread is then used to oversew the cord at regular and fairly close intervals. The oversewing stitches should be placed in the same direction as the cord is twisted; thus, supposing the cord twists from left to right, (Fig. 63) the needle should be put up on the left-hand side of the cord D, and down on the right-hand side E; otherwise, in pulling the oversewing thread tight, the cord will slowly untwist. Special care should be taken to observe this rule when sewing on Japanese gold, which will be mentioned in Chapter XVI.

Italian Laid  
Work

Another method of solid shading is known as Italian laid work. Fig. 64 shows two of the most common ways of executing it. On the left-hand side of the leaf, the stitches A, which are black, are laid across the leaf horizontally backwards and forwards on the surface of the material, exhibiting on the back tiny rows of stitches on the outside edge and down the middle of the leaf. These A stitches, which are long, are then to be tacked down with a couching thread B, for which purpose two needles are used (as in the illustration), one threaded with red (marked B) and the other with white (marked C). These red stitches follow the direction of the middle stem of the leaf, more or less in parallel lines, and are laid across the horizontal threads A.

Bricking

The stitches which tack these down, C, must be put (as shown in the illustration) in what may be called "bricking," i.e. the tacking down stitches in the first and third rows should be underneath each other, with those of the second and fourth rows beneath them, and so on.

On the right side of the leaf, the first layer of shading follows the curves of the design, while the couching threads are laid horizontally, at right angles to the first layer. This latter method is the one commonly employed where two or more colours are used to shade the leaf. Other methods of couching the laid threads are with chain-stitch, split-stitch, or stem-stitch.

The colour of the couching thread has much to do with the general effect of the work. It is well to have its tone


Colour of Couching Thread 



FIG. 64

about the same depth as the middle shade used in the work. If the lightest shade be used, it will not be visible with the lightest colours, very little with the middle tones,

but will give distinctly "hard" lines with the darkest; while the reverse will be the case when the darkest tone is used for couching. Some of the mediaeval pieces of work are couched either with gold thread or with some non-descript colour that harmonizes with the other colours used.

Outline or  
Edging

All laid work requires the finish of an outline or edging, either of cord, silk, a metal thread, or a braid (see Fig. 63); otherwise the edge of the work has an untidy, unfinished appearance. The best silk to employ for laid work is floss, and in laying it down great care must be taken to keep it untwisted, or the gloss and beauty will be entirely lost.

Block  
Shading

Fig. 65 illustrates the first method of block shading, which is largely employed in Chinese and other Oriental embroideries. The rows are worked evenly. Starting from the left-hand side in the illustration, and being very careful to cover the tracing lines, put the needle up at A, down at B, up at C, down at D, etc., and continue in the same way for the other rows. When a large ground is to be covered, the stitches must just touch each other without overlapping.



FIG. 65

Split-stitch  
for Flesh

One of the oldest methods for working "flesh" is with split-stitch, which in appearance somewhat resembles chain-stitch, and, if very finely worked, satin-stitch. Fig. 66 shows both the stitch and the manner of working it, and its application is shown in Plate XXX. A silk that has a smooth untwisted thread must always be used for this stitch. The direction of the stitches follows the lines of the features and, if carefully done, will give the work a slightly "raised" appearance, e.g. the cheeks will be rounded a

little, the eyelids and the nose will "stand out," forming just a suspicion of modelling and shading to the face without effort, and with the use of only one tone of silk.

Some people are of opinion that a small iron or instrument of some kind was formerly used to produce this

Flesh  
Modelling

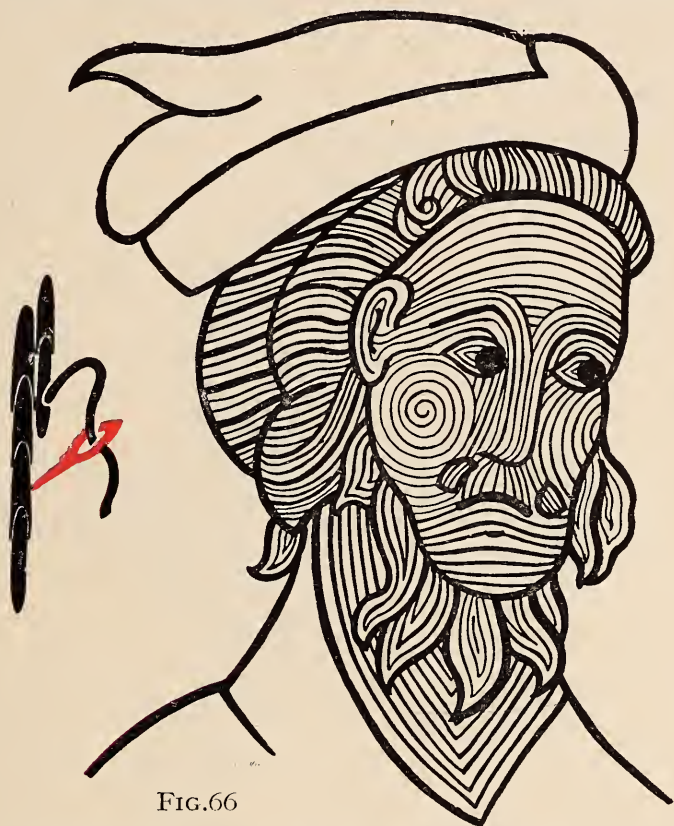


FIG.66

effect of modelling, but if the embroiderer pays careful attention to the modelling, and is sufficiently expert with her needle and in the manipulation of her material, this result is obtained simply enough by means of the stitching in the manner described, without the unnecessary trouble of forcing the effect by irons. (Plate XXX.)

The method of working is as follows: Make a small stitch to start with; then, for the next stitch, bring the needle up in the middle of the thread of the first stitch and so on, always dividing or splitting the thread of the

Method of  
Working  
Split-stitch

previous stitch ; hence its name. Sometimes, for ease and convenience, two threads of very fine silk are used together and the needle inserted between them, instead of actually dividing a single thread.

All these shadings, as well as satin-stitch, are particularly suitable for working with floss or untwisted silk,



FIG. 67

and here is perhaps the right place to describe the manner of threading the silk into the needle. If the silk be drawn between thumb and finger it will be noticed at once that in one direction it feels smooth and in the other rough. Thread the needle, then, so that the silk will draw quite smoothly away from the eye of the needle. Attention to this little detail makes a great difference to the ease in working, and prevents rough ending of the silk.

Solid darning is illustrated at Fig. 67. Begin along the outline, putting the needle up at A, down at B, up at C,



and so on along the tracing line to D, then up again at E, down at F, putting in the stitches by the side of the spaces of the previous row. Continue working to G, putting the needle down at H, up on the tracing line at J,

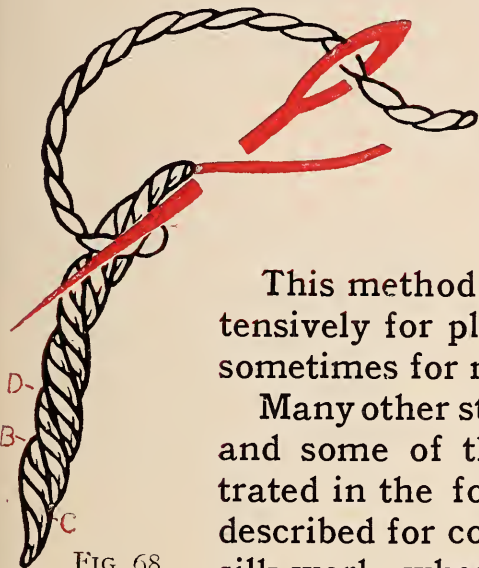


FIG. 68

continue again to K, back again from L, and so on for alternate sides of the middle portion of the leaf, until the centre is reached. Finish the turnover, and then the pieces M and N.

This method of darning is used very extensively for plain linen, silk, crewel, and sometimes for metal embroidery.

Many other stitches are used in silk work, and some of the most suitable are illustrated in the following diagrams. Several described for couching are also suitable for silk work, when the thread used is a purse silk or something of the same description.

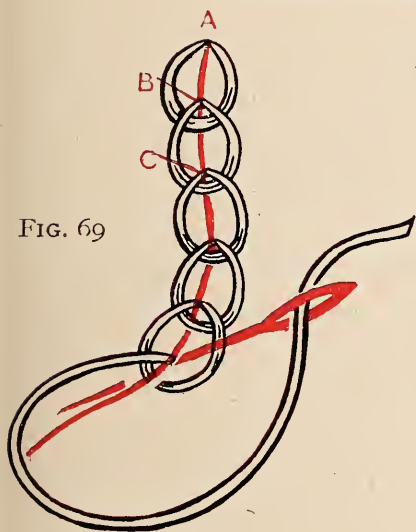


FIG. 69

In working outline-stitch, the thread is always kept to the left-hand side instead of to the right-hand. Fig. 68 shows that the stitches twist into each other to form, as it were, a smooth rope, the reason for this being that the stitches are placed in exactly the same direction as the twist of the thread (wool or silk) employed in working it.

Outline-stitch

Fig. 69 represents chain-stitch, probably one of the

Chain-stitch

oldest stitches of which there is any worked record. It is made upon a single line of tracing, by putting the needle

up at A, holding the thread down under the thumb, putting the needle down through the material again at A, bringing it up at B ; then, holding the thread with the thumb as before, putting the needle down at B, up at C, and so on. The stitches on the back should be all of one size and in a perfectly even row, like the front of back-stitching in plain needle-work. In working a chain, the needle should always be put down through the material on the right-hand side of the hole it came up ; otherwise the stitches will appear to be twisted.

Solid Chain

When shading "solid" in chain-stitch, the traced outline must first be covered with a row of chain, A, B, C ; in Fig. 70 ; the space inside the outline must then be filled with rows

D, E, etc., following the direction of the first, until the centre is reached. The rows of chain must not be worked too closely, or the beauty of the stitch will be lost ; they should just touch each other sufficiently to cover the ground.

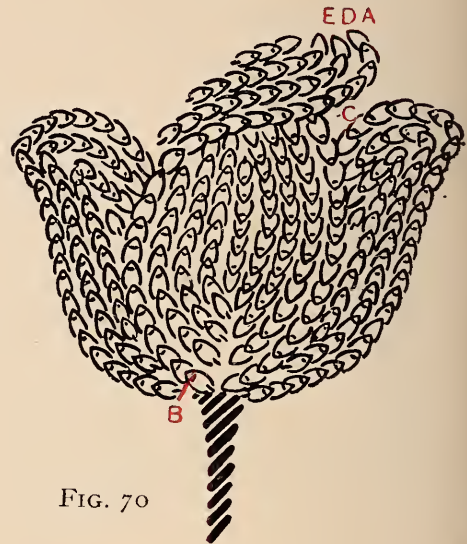


FIG. 70

French Knot

Fig. 71 is a French knot. Illustration A represents the first stage, B the second, and C the completed knot. Bring the needle through at D, holding the thread down loosely under the thumb at E ; twist the needle in the thread from left to right, as at F, being careful not to take up any of the background. Now turn the point of the needle round as shown in B, still holding the thread down under the thumb, put the needle through the material at G, and pull the thread tight.

Should a large knot be required, it is better to take a

large needle and thick thread than to twist the finer thread twice round the needle.

One method of working "flesh" in split-stitch has already been described on page 179. A second very simple way of working it is to fill in the space with "long and short" stitches in one shade of silk, in a vertical direction, leaving only the tracing lines of the features unworked. These are then carefully outlined, generally in a darkish-brown silk, but sometimes in red or black. This

Method of Working Flesh

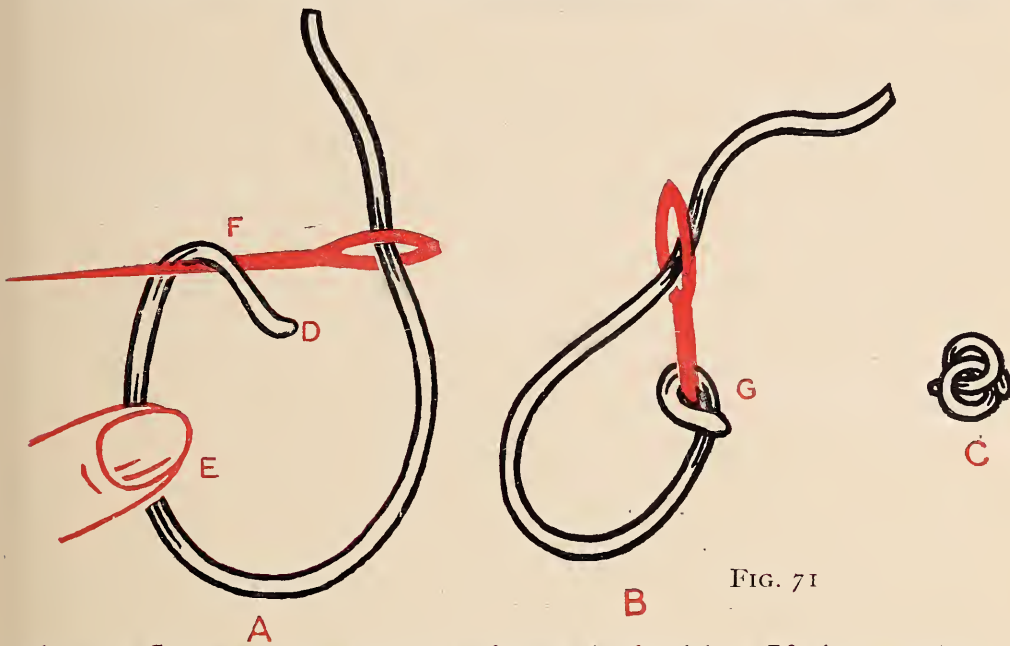


FIG. 71

gives a flat treatment sometimes desirable. If the worker is careful, the proper expression can be obtained quite well by this method. The eyes are sometimes worked afterwards with the appropriate colours, and the lips put in with red.

A third style of working, used in the working of St. Paul's frontal on Plate VI, is by following the lines of the features in one or two colours, making a slight suspicion of shading where necessary, the real shading being caused by the play of light on the "lie" of the stitches; thus, vertical lines appear dark, horizontal lines light, and all

angles in between make corresponding gradations of shading. The mouth is worked in shades of red, the eyes in their proper colour, and the eyebrows are worked in the manner described for hair, beginning on the outside and working in towards the nose. The stitch used for this style of figure-work is either split-stitch or "long and short" shading.

Flesh to  
Imitate  
Painting

A fourth and very complicated style is to embroider the face vertically with a number of shades and colours of silk to imitate painting as nearly as possible. It should be noted here that the aim of the embroiderer is to secure the appearance of embroidery rather than painting, and this method is not recommended. For a face worked in this manner as many as twenty different shades are sometimes used, twelve being quite a usual number. The colours for shading are worked in as required, the worker threading several needles with the different shades, and leaving them sticking in the work when not in use. Not infrequently the faces and hands are first painted on the linen, so that the worker has only to superimpose her stitches. This method was evidently used in mediaeval times, for, quite frequently, when the embroidery has worn away the painting shows beneath. As in the previous methods, the eyes are worked separately, the stitches usually following the shape of the eyeballs. The eyelashes and eyebrows are worked last of all, and a slight outline is frequently put down the nose, across the lips, round the outlines of the face, and so forth.

The instructions given above for working different styles of "flesh" for the face apply equally to the rest of the figure.

Hair

In working "hair," the stitches (which are usually "long and short," or split-stitch) should be begun from the end of the hair; otherwise the stitches overlap each other in the wrong direction, and quite an odd effect of light and shade is often thereby produced. The same rule

applies to the working of fur on animals and feathers on birds, in which case the work should be begun at the tail, finishing at the head. Occasionally, in old ecclesiastical work, the hair is made in "French knots" or some kindred stitch, and also in chain-stitch. "The lamb," a frequent figure in work of this nature, is also very often worked in large French knots shaded to look like a fleece.

Drapery is represented by many different methods: (1) Drapery by laid work as in Fig. 64, the stitches usually being vertical and the couching thread horizontal; (2) by "long and short" shading, Fig. 63, the stitches being made to follow the direction of the folds of the garment; (3) by short vertical stitches similar to those used for shading the faces according to the fourth method just described; (4) the draperies are sometimes shaded with short even stitches encroaching upon each other in more or less straight lines and giving rather the appearance of weaving, the shading and colours following the direction of the folds; (5) draperies are often worked by laying down gold or silver threads in a horizontal position and couching or sewing them down with coloured silk; the latter forms the shading by means of the tones used and the spacing of the stitches, the dark shades being put close together, almost concealing the metal threads, and the lighter shades placed farther apart, so that the threads of the metal make the "high" lights. Plate XXXI should be referred to for these methods.

The draperies in ecclesiastical needlework are more often than not further ornamented with borders of raised gold work; and, in the case of draperies worked in silk, gold or silver outlines are used. Sometimes pearls or precious stones are sewn on, and many other similar devices are employed for enriching and beautifying the work, as on Plate I (Frontispiece).

## CHAPTER XVI

### GOLD WORK

Gold Work

**U**NDER the heading "Gold Work" is generally included all work in metal thread. Of this there are many kinds.

Gold work is frequently used either by itself or in conjunction with embroidery in silk; it is used also for the background of work in the same way that Fra Angelico employed a gold background for some of his paintings. In many such cases the ground threads are couched with colour in various patterns. Fig. 72 shows one of the simplest of these, and a sampler of gold work on Plate XXXII shows the application of this and other stitches to be described.

Material for  
Gold Work

The material upon which gold work is done should preferably be a strong linen of sufficiently close weave, with a backing of linen (or holland) slightly coarser than that on the front. Where the whole of the ground is not to be covered, and the gold work is to be done directly upon a material like silk, the same backing of linen is necessary, the silk merely taking the place of the linen which in other cases would be on the surface.

With all heavy gold work, however, the method of first working upon linen and afterwards transferring to the silk or other ground, is to be recommended. The tracing of the design, which should be drawn upon the surface linen, must be very accurate and clear. The gold threads should, if possible, be wound upon a "broche" (Fig. 46). The broche should be prepared by winding round it a padding of soft cotton, afterwards covered with wash-leather

or similar soft material sewn on to it, so that it is ready for use with metal threads at any time.

Fig. 72 explains the method of working. In this, A represents the tracing on linen. Begin the pattern at the top line B, taking the thread from B to C across the space to be filled with the laid gold. Make a sharp turn

Flat-pattern  
Couching

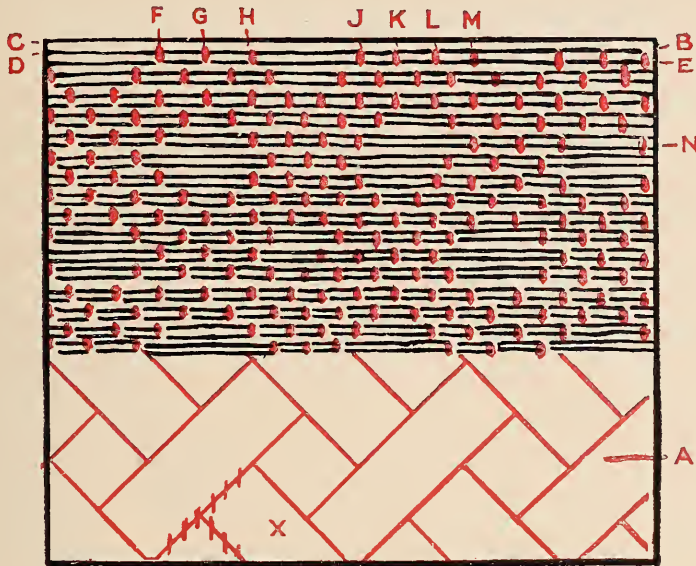


FIG. 72

in the thread at D, pinching it close together at the bend, and stitches must be put where the gold threads cross the tracing lines. In the line D-E, the intersections of the gold thread and the tracing lines occur at F-G-H; then a space is left, and the next intersections occur at J-K-L-M, and so on. The couching threads must always be put in a vertical position across the horizontal laid ones, regardless of the direction of the lines of the tracing, as will be seen from the few stitches illustrated at the bottom of the drawing, at X; if the couching threads were not placed at right angles to the laid threads, the latter would be pulled out of their correct position.

Supposing that (as in Fig. 72) the pattern is a trellis, or Trellis

one in which there are large spaces occurring in the laid part N, between the couching threads; these spaces will also need to be tacked down, for which purpose a silk to match the laid threads as nearly as possible should be selected, or one which distinctly contrasts with the first couching thread. This is necessary only where the spaces are too large to be left uncouched, and, where there is a risk of the laid parts becoming disarranged, or where a distinct feature is made by using different colours, as, for instance, a gold thread laid with a trellis of red, and the diamond-shaped pieces between with green.

The couching stitches in all these laid patterns must be put in at even distances apart, and the position of the stitches must be as described for "bricking" (Fig. 64).

Gold Stems

Fig. 73 shows two methods of working stems. These are used in conjunction with silk embroidery, which is worked either in "long and short" solid shading or in laid work, the stems in either case being usually sewn directly on the silk or whatever material forms the ground.

A shows a simple form of couched threads placed close to each other so as entirely to cover the space required. Each of the black lines represents one or two gold threads.

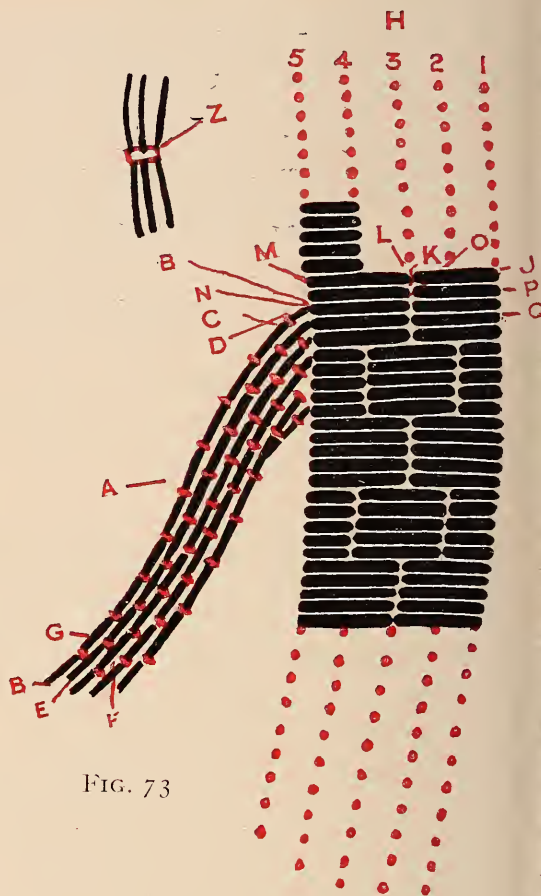


FIG. 73



It is, however, more practical to sew down two fairly fine threads rather than one thick one, as the stouter the metal thread the more difficult it is to manipulate, although in both cases the method of couching is the same.

When working a stem, begin at the outside edge, at B, putting the needle up on the right-hand side of the thread at C; down at right angles, across the thread, at D. This stitch should be sufficiently long to allow the threads to lie side by side, without any of the ground being visible between them, although it should not be drawn so tightly as to form what is called a "waist." Continue in this way for the rest of the line; and then, for the return at E, put the needle up on the right-hand side at F, down again at right-angles to the thread at G, taking the stitch very slightly under the line B, so that the line E is drawn close up to B without any of the ground being visible between them.

For a wider stem, parallel lines of tracing will be required, with the stitches worked across them. In the illustration H five such lines are used. Begin at J, by putting the end of the thread down through the material, with a "bout" on the outside tracing line marked 1.

For working this and similar patterns it is necessary to prepare three needles—two stout ones threaded with well-waxed thread, and a third with horsetail silk or whatever is to be used for the couching. Now take the broche (upon which is wound the gold thread) across to the left-hand side, and bring up the needle threaded with horsetail, at K on tracing line 3, over the gold threads, and down at L. Next bring up one of the needles threaded with waxed thread, at M, just beyond the tracing line 5; pass it over the gold threads and down again exactly in the same hole M, pulling it tightly so that a little loop of the gold is drawn through the hole at the back of the work; this will bring the gold thread into its correct position for crossing again to the right side of the stem. Now bring

up the same needle again at N, and leave it sticking in the frame, ready for the next stitch on the left-hand side.

Pass the broche to the right-hand side, and bring up the needle with the horsetail at O, passing it over the gold thread and down at K, so that the gold thread is drawn close up to that in the previous row. Now bring up the other needle with the waxed thread at P; pass it over the gold thread and down into the same hole as described above, making a little loop on the back as before; bring the needle up again at Q, and leave it sticking in the work, ready for the next stitch on the right-hand side. Proceed in this manner from side to side for five rows of couching, securing the gold thread in the centre, and putting it through to the back of the material with a loop, at both sides, thus making a perfectly even and finished edge.

For the following five rows the edges will be worked in the same way, but instead of couching the gold threads in the middle, place a stitch across each thread on the tracing lines 2 and 4. Then repeat as for the first block of five, and so on.

Padding  
Gold Work

Working  
Over String

Metal threads are often raised with lines of string laid down in patterns, so as to increase the play of light on the threads and thus enhance their beauty. Fig. 74 illustrates a simple stitch taken over string, which should be either a fine cotton cord of the nature of piping cord or a smooth flax string like that used for macramé work. When working with gold thread, it is usual to lay down yellow string; and for silver, either grey or white.

This padding string should be sewn down quite firmly with waxed thread, as at A; afterwards proceed with the sewing down of the gold threads, of which either one or two are taken together. Continue as for Fig. 73, by taking the threads across from one side to the other, tacking them down at intervals in the exact middle between the strings.

Begin by putting the end of the gold through the ma-

terial, with a "bout" at B, take the "broche" over to the right side, bringing the thread across strings 1 and 2, bring up the couching needle at C, press the gold thread down with the "melore" (see Chapter XII, Fig. 47), to make a slight indentation; then pass the thread over

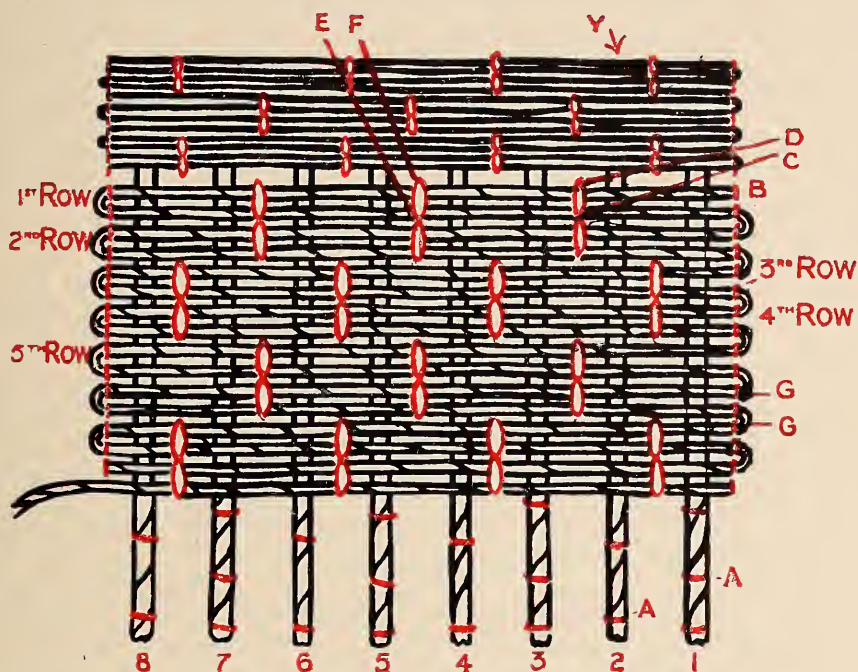


FIG. 74

the gold and down at D, bring it up again between the strings 4 and 5 at E, dent the gold threads again, and put the needle down at F, and so on. If the metal threads are very stiff, it is always better to take another tiny stitch with the horsetail into the ground, after having made the couching stitch, in order to fasten the latter securely and to prevent the gold thread from "jumping up." Sometimes, where very coarse metal thread is being used, the needle is passed a second time from C to D, and E to F, etc., and then secured with a tiny stitch into the ground. Continue as before for the rest of the row, and then, to return, place the broche on the left-hand side, taking

the threads over the same strings and couching them with small stitches placed exactly underneath those of the former row until the right side is again reached.

For the third row, take the gold thread over string 1, and couch it down between 1 and 2; take it again over 2 and 3, couching it between 3 and 4; and so on. The couching stitches must in every case be brought up on the outside of the gold threads, and put down again quite close to (or even slightly under) those already worked. If this is not carried out most carefully, parts of the ground and padding strings will be visible when the work is completed. The upper part of the figure, marked Y, shows the lines laid quite closely together.

The fourth row is couched down with stitches exactly under those in the third row.

The fifth row repeats again as in the first, and so on.

Japanese  
Gold

In this figure (Fig. 74) Japanese gold is used to illustrate the method of dealing with the outside edges. Unlike metal thread, Japanese gold is unsuitable for taking through the material as described for Fig. 73, and it must, therefore, be turned round at the end of every row, on the front of the material, by making a tiny loop at the edge; and a small back-stitch with the couching thread must secure each row of the Japanese gold, as at G. The outside edges must afterwards be neatened and hidden with some kind of outlining cord, etc. Japanese gold should be handled, as little as possible while working, being apt to untwist slightly and so expose the yellow or scarlet silk core upon which it is wound. In a well-executed piece of work not a scrap of the core should be visible anywhere. It is also a great mistake to continually twist the thread in the endeavour to prevent the core from appearing.

The couching thread should always be taken over at right angles, in the direction of the twist of the cord—whether Japanese gold, or any other—otherwise, in drawing the couching thread through, the laid thread will be-

come untwisted. The padding threads may be sewn down to make any desired pattern, but one important point to remember is, that where the lines of the design cross one another, the padding threads should be cut at the intersections; if one thread is passed over another in crossing, a little lump will be formed which could not well be covered with the metal thread; also, where two padding threads lie close to each other, a small space must be left between them to allow for the indenting of the metal thread when couching it.

A further method of padding is to cut out pieces of cloth of a kind specially made for the purpose, yellow or white, according to the colour of the metal used.

Cloth  
Padding

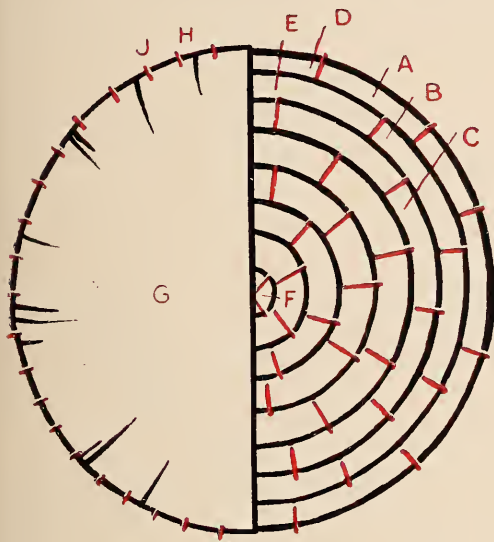


FIG. 75

Fig. 75 illustrates the padding of a circular piece of work, and the method applies to designs of any shape where it is desirable to raise one part more than the rest, for example, the centre of a berry or the edges of a leaf.

First cut out a number of circular pieces of the cloth, each piece slightly smaller than the previous one, as at A, B, C, etc., tack them down to the ground with stitches as at D-E, finish this as far as the centre F; take a circular piece of the same cloth, G, slightly larger than the first piece A. Cover the whole of the rest with it, straining it evenly all round, and sewing with small stitches on the outside edge at H-J. If the proper kind of cloth be used, it is an easy matter to take the stitches through to the back when laying the

metal over the padding, or even to shade with silk, if desired.

Padded  
Acorn

Fig. 76 shows an acorn padded according to the method described in Fig. 75, but with the omission of the outside cover at B. At C is illustrated the direction in which the threads are to be put, according to the



FIG. 76

methods already explained, after the cover of cloth has been secured in position.

Padding  
with  
Threads

Fig. 77 represents another method of padding at A, while B, C, D, E are various ways of working.

For A, take a strand of six or more flax threads (or padding cotton), the number varying according to the size of the piece to be padded. Lay these down on the background at the right-hand side, tacking them at intervals with threads as at F, G, H, etc. Complete the left side in the same way, and cut off the padding at the bottom J. Take a second strand, tacking it close up to the



FIG. 77

first, and so on with the subsequent strands, until the centre is reached and the space is filled. As none of the padding is taken through to the back of the material, all ends must be evenly cut to the desired shape, with a sharp pair of scissors, and firmly secured with the tacking-down

stitches. After the padding threads are firmly sewn down, they should be made quite smooth and neat by working over them in satin-stitch with a yellow or white thread, before sewing down the metal or silk thread, except in the case of cords laid down for basket-work or similar stitches.

This method is equally suited for silk embroidery as for metal work, and it also constitutes the padding for bullion work.

Returning to the figure at B, the threads of either silk, metal, or purl are taken horizontally across the padding, at C they are taken crosswise, and at D they are worked with a vein in the centre, the stitches running into the vein from either side; E shows half the petal raised, and the other half filled with small seeding stitches in purl or similar thread, and an outline of French knots or metal beads. The method of employing purl (described on page 147) is to cut it into the lengths required before sewing it down. At B the lengths of the purl are numbered 1, 2, 3, 4, 5, etc. To sew these pieces over the padding put the needle up at K through No. 1 piece of purl, and down at L, up again at M through No. 2 piece of purl, and down at N, and so on.

Care and experience are needed to cut the pieces of purl exactly the right lengths, and also to lay them sufficiently close together to produce an even surface, but if they are put too close some of them will "jump up" and lie on the top of the others. The thread used for sewing purl must be very strong and well waxed.

Fig. 78 shows a method of padding with leather or parchment, which was frequently employed in former days. At A is a piece of the skin; at B the tracing upon it; at C the stitching down to the background after the design is cut out; and at D the method of covering it with the metal. The method of working is similar to that described at Fig. 73, the threads being carried across the whole width of the leather or parchment and secured at

Parchment  
Padding

both sides with waxed thread, as described for the edge of the H stem in Fig. 73. When using plate (strips of flat metal) it is not possible to take it through to the back in this way; either the plate must be carefully doubled



FIG. 78

and brought back again from left to right, being secured by a sewing stitch at the outlines or, like a silk thread, it must be taken through the material and up again on the opposite side, although the latter is not easy to manipulate.

Sewing  
Plate

Fig. 79 shows the effect of plate or metal twist taken backwards and forwards across the padding without going through to the back. This is frequently seen on stems, or as raised edges for flat couching.



FIG. 79

When using a stitch, the thread of which can be sewn directly through the material, it must be borne in mind that a needle large enough to take the metal



thread with ease must be chosen, and invariably a round-eyed needle will be found best for the purpose.

Several darning stitches are also appropriate for metal work.

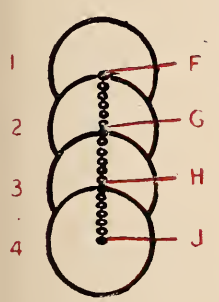
There are several methods of sewing on spangles. In **Spangles**  
 Fig. 80 the centre of the spangle will be at B. Begin by



putting the needle up at a distance of half the width of the spangle at C, take a spangle on the point of the needle, and put the needle down at B, up again at D, down at B, and so on. Large

spangles are frequently sewn three times into the centre to produce a good effect; they are sewn with a thread to match the spangle, or with a thread of a contrasting colour.

Another method of securing spangles is to put the needle up in the centre, as at B, and by using a tightly twisted silk thread, or one of metal, make a French knot (see Fig. 71), and put the needle back again into the centre at B. This, however, is not very satisfactory, as in the course of time the knots



will often slip through the hole of the spangle. A better method is to thread a short piece of purl or a bead upon the needle, instead of making a French knot. Spangles are frequently used to form the vein of a leaf, but entire spaces may be filled in with them, in which case they are placed so as

to overlap each other (see Fig. 81) like fish scales.

Shaped spangles are sewn with little stitches put into the holes made at their edges.

## CHAPTER XVII

### APPLIQUÉ OR APPLIED WORK

Appliqué

**T**HIS method of work depends more, perhaps, than any other upon the beauty and clearness of the design, and is, therefore, particularly suited for large hangings, or for pieces of work with bold effects intended to be viewed from a distance such as the banner on Plate V which illustrates this method.

Materials  
and Method

The material chosen for the appliqué should be of sufficient firmness not to require pasting on the back, which is necessary where there is any likelihood of the edges' fraying. Where, however, a material does need pasting, either fasten it face downwards on a board, with pins, or frame it in an ordinary frame (this latter method must be adopted with velvet); then take a thin piece of muslin of the same size as the material, soak it well in white rice starch, slightly wring it out so that it is only moderately damp all over, stretch this muslin evenly on the wrong side of the material, and gently press it down with a clean cloth so that it adheres smoothly all over. If the material forming the ground is not sufficiently strong to carry the work it will need a backing; to do this, frame up a piece of linen or holland according to the method described in Chapter XIII (Fig. 50) and herringbone the ground material on to it. On this trace the outline of the design, slightly inside or smaller than the lines of the drawing.

When the material to be applied is dry, fasten it, right side uppermost, to a board and trace the design upon it; remove it from the board, pin it to the lead sheet mentioned in Chapter XI, and with the knife cut round the

lines of the design very accurately, about one-sixteenth of an inch (or something less) beyond the tracing lines.

Leave narrow connecting bars A (Fig. 82a) uncut here and there in the material, to keep the design from becoming disarranged. When the cutting out is completed, take up the appliqué with care so as to avoid stretching or fraying the edges, and place it over the traced design on the ground material, in such a way as to cover the lines

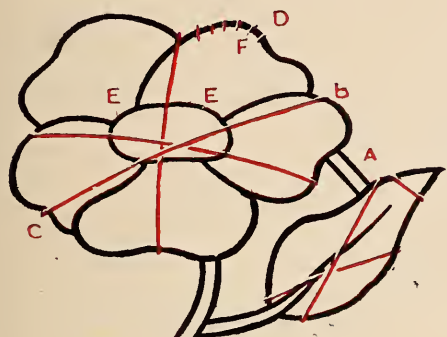


FIG. 82A

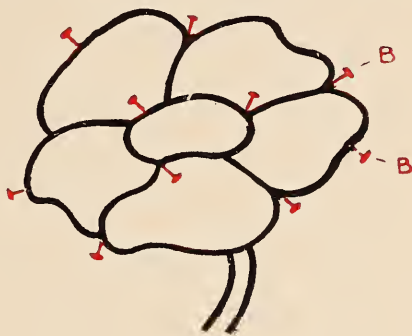


FIG. 82B

completely, and secure it temporarily with fine steel pins (Fig. 82b). Turn again to Fig. 82a, and with a fine needle and thread tack the appliqué all over C, B, etc., afterwards cutting off the connecting bars A with a sharp pair of scissors. Now proceed with the sewing down, first in the middle at E, and then at the edges of the design, using small stitches D, which will eventually be covered with a cord, or by some other means of outlining. Take out the tacking threads C, B, etc.

These minute instructions are given and should be very carefully followed, because great care is needed to keep the appliqué from puckering, and this is especially difficult when applying material to velvet, the pile of the latter often displacing the appliqué. It is always best to begin sewing down in the middle of the design, working away from that point in all directions. If a flower form is to be applied, begin by sewing down with a few stitches

in the middle E, in a part over which the outlining thread will be put; such stitches need not lie so close together as those upon the cut edges.

Referring to Fig. 82a, it will be seen that the sewing-down stitches are brought up just beyond the pattern at D, and down again at F.

Outlining

After having sewn down the whole of the design, an outline is added either by couching with one or more rows of cord at A by the method shown in Fig. 63 or with a thick strand of thread laid down as at B in Fig. 83, or with an edging of narrow braid, ribbon, or, as is sometimes done, by button-holing.

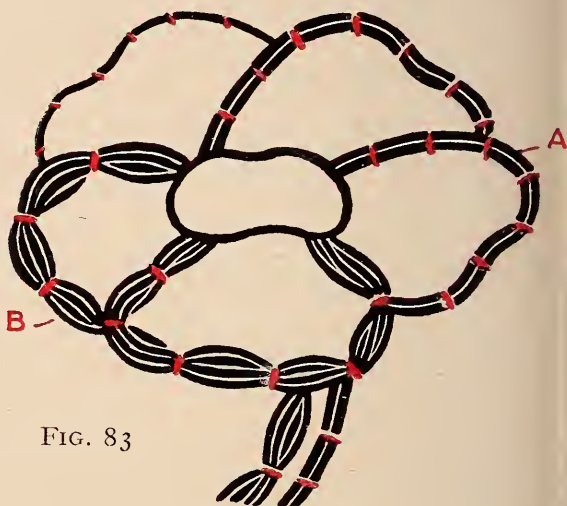


FIG. 83

The good effect of the work depends a very great deal upon the outlining; the "hard" appearance which would be produced by a straight thread or cord may be softened by an ingenious choice of the oversewing threads. Thus, if a black outline is to be added, the colour of the couching thread may well be that of the ground material or of the appliqué; but, if preferred, quite a distinct colour which harmonizes with ground, appliqué, and outline may be employed.

In some antique pieces of work quite beautiful effects have been gained with an appliqué of yellow and red, outlined with a putty-coloured cord sewn down with blue. Applied designs are frequently further embellished with other stitches inserted in various parts, sometimes with an addition of spangles, jewels, etc.

Unless the finished embroidery is to be mounted in a frame, it is better to use as little stiffening for the appliqué

as possible, although an examination of antique work will show that a good deal of paste was frequently used on the back.

A second style of what may properly be included under the heading of appliqué is inlaid work. In this, a backing of linen or other firm material is necessary, but the process of cutting out and applying the patterns is somewhat different. Inlaid Work

Inlaid work is often used for what is known as a "Counter-change" design, in which every part of both background and pattern material is made use of; what is left after cutting out the design carefully from the one is utilized for the background of the other, and vice versa, as in "Boule" work in furniture (see Fig. 84). In this figure the background is indicated by the space between the lines E and F, on which the other material is sewn by herringbone-stitch. The materials employed in the original panel are velvet and satin, and, for the purpose of illustration, the white part of the figure represents the velvet and the red part the satin. Take a piece of each material of equal size and proceed to stiffen them if necessary, according to the method given for appliqué; then trace the design very carefully on the velvet. Place the satin (face uppermost) on the lead sheet, with the velvet also face uppermost on top of the satin; fix the two pieces of material firmly together with strong pins driven into the lead at intervals, all over, using fine steel pins instead of drawing pins to avoid marking the material. In the illustration A shows the velvet surface under which the satin is laid on the lead block, and B shows the traced design on the velvet before cutting out.

Now, with the knife (which must be kept very sharp) cut through both of the materials together without, in this case, leaving any of the little connecting bars mentioned above for appliqué. When the cutting out of the design is finished, take, say, the velvet ground and lay it

Velvet  
Satin underneath  
ready for cutting  
out.



Tracing on  
the Velvet

FIG. 84

carefully upon the linen backing, which is stretched in a frame; now take the design already cut out of the satin, and "inlay" it into the velvet background. The remaining piece of satin will form the ground into which in its turn the velvet pattern is inserted.

Having fitted the satin into the velvet, tack both of the materials down to the linen backing, with small stitches overlapping the edges of both satin and velvet, as shown at G. The white tracing at H shows the rest of the design which in the original work is filled up with a "true" appliqué of putty-coloured satin, applied either to the velvet or to the satin, as occasion demands, by the method described at the beginning of this chapter. When all the parts are firmly secured to the background the outlining may then be done. This, in the original work, was formed with a double row of a smooth cord called "guimp," oversewn at frequent and even intervals with a silk thread (Fig. 84j). The flowers and some of the leaves were further ornamented with darning in silk, the position of some of the stitches being indicated at K. In couching an outline, care is needed to preserve the shape and character of the design. In the illustration, D shows a piece of the completed work.

In some inlaid work the linen foundation is cut away after the couching is finished, leaving only narrow strips of linen on the back, just where the outline of the design occurs. Frequently, however, the linen backing is left intact.

## CHAPTER XVIII

USE OF MUSEUMS. HINTS ON STUDY. PRACTICE. AIMS.  
OLD EXAMPLES

Museum  
Study

**E**XAMPLES of ecclesiastical embroidery may be studied in museums, in collections attached to churches, and more rarely in private ownership. English students will find the best opportunity for study in the Victoria and Albert Museum, London. The galleries and the museum library are open to students, and special facilities are given to them. A most valuable means of learning stitch construction is also provided there by a set of samplers which hang in the galleries, and are thus always accessible without application. They have a great variety of stitches with the needle inserted showing the stitch in actual progress. There is also a collection of old samplers to be studied, amongst which may be named the seventeenth-century English linen samplers worked in linen thread.

Practice

For practice try coarse work at first, and if there is more than one way to make a stitch it will generally be found that the easier way is the better.

In copying from embroidery, if the front of the completed stitch looks right, it is likely to be right in the manner in which it has been worked, but sometimes it is well to see both back and front of the particular stitch being copied.

To one who is approaching the study of church work with but an elementary knowledge of the technique of embroidery, examples of white work will be most useful. Those examples should be studied in which the pattern requires little or no drawing. Some of the Persian specimens having a geometrical or simple floral basis will be



useful. It is well to study the Italian work and English of the later periods. The specimen of eighteenth-century English embroidery on fine linen on Plate XXV, with the enlargement of details on Plate XXVa, shows how beautiful such work was at this period, and the modern work on much coarser linen illustrated on Plate XXVI is a good example of similar work being done to-day.

The German work on coarse handspun linen may be a good introduction to elementary study. Much is to be learnt both as to the planning of pattern and choice of stitches from the peasant work embroidered in one colour, red, blue, or black. This work is traditional, the patterns and method have come down from generation to generation. Work of this kind can often be done by counting threads to form the pattern. The simplicity of pattern and stitches should be noted in such examples.

Continue this study on to the Elizabethan period; the late Tudor forms a good introduction to modern ecclesiastical work, the best of this time being the fifteenth and sixteenth centuries, and for cut work up to the seventeenth century.

For church work, the English of the tenth to thirteenth centuries (with some decline during this period) and on into the fourteenth is the best for study in spite of apparently crude knowledge of form. Afterwards realistic representation became the aim, rather than the expression of an idea. The late Renaissance of the seventeenth century is a good period for study of technique, since it illustrates the complete mastery of material and the development of stitchery, but it also shows the decline of thought or idea.

Do not study stitchery only: examine the material, its nature, its quality; notice that when linen is used for foundation there is lavish use of embroidery; it covered the whole material and rendered it precious, as may be seen on the Syon cope on Plate XXXIII and on the stole

Right Use  
of Material

at Plate XXIII. These and the Hildesheim cope in the Victoria and Albert Museum are amongst the many examples to be noted there for this special feature. On the contrary, when silk or velvet provided the foundation, the needle was used with restraint, the richness of the material enhanced the embroidery, just as that was used for the enrichment of its background—neither forcing itself into too prominent notice (see Plate XXI and other examples).

The modern embroiderer should avoid the vulgarity of overloading with ornament.

Colour

Study the colour ; the old workers were limited in their range of shades—much of the charm of the old embroideries lies in this very limitation. They were not bewildered by having a large range of tints ready to hand as is the case nowadays.

Whatever may be good as mixtures of colour in weaving may not be satisfactory for embroidery. The warp and weft colours in weaving qualify each other by intertwin- ing ; in embroidery the colours are laid side by side. The old embroiderers obtained their effects by considering the value attached to the juxtaposition of different colours and the shades of the individual colours. To give an example, they would use the same depth of tone, say, in blue and red, to get good purple of the right tone, in the same manner as is done in painting. They would avoid the mixture of a light red with a dark blue if they wished to secure the correct tone quality of the secondary colour. For this reason, although large masses of bright colour may have been used, they had not the effect of crudity. On the contrary, they had a natural harmony like a flower garden. Another reason for this charm of colour was that the dyes were mostly made of vegetable substances, and had not the harshness of the synthetic dyes of to-day, with their multiplicity of colours and tones. And unlike these modern colours, which change *colour* by fading, ancient colours merely mellowed by age. In his description of

Britain, Bede says: "There is also a great abundance of cockles, of which the scarlet dye is made; a most beautiful colour which never fades with the heat of the sun, nor the washing of the rain; but, the older it is, the more beautiful it becomes."

In studying colour, the embroiderer should not neglect the Eastern examples. It will be noted in Eastern embroideries that where a strong hot colour like red is used it is tempered, or quieted with a cooler colour—such as blue; while blue requires a lively colour to enhance its own value. This can be seen in the Chinese and Persian examples; the purity and enduring quality of the colour in these should be noted.

In the practice of embroidery, when there may be a lifelessness or lack of interest, a very tiny addition of a colour too brilliant for use in large quantities will be found to give a "vim" or sparkle not otherwise obtainable. We are prone to be afraid of strong colour. We need not fear it if we remember that it is the balance or weight which signifies—how much or how little to use and where to use it. Proportion is an essential consideration for colour as it is for form or shape: in embroidery design it is the first element to be weighed in expressing the idea. The student should study how these results have been attained by the various peoples whose work is valued to-day, for much of the delight we obtain from their work lies in the result of this exact knowledge which seems an instinct with them.

While emphasizing the necessity for such study as is here suggested, and when all has been said about design, stitches, and colour, it is well to remember that too much importance can be attached to the manner in which a thing is done, when its chief value may lie in the motive or intention. This is especially so with the present aspect of needlework.

At once let the principle be accepted that, if an idea is

fine and worth expressing in any form, it is worthy of the best kind of workmanship that can be put into it. Scamping work is the worst—as it is the commonest—form of dishonesty, too little recognized as such, and too often tolerated. It reaches its most degrading point when applied to craftsmanship which has a religious intention.

In church work beautiful stitchery is a matter of course, but, if it does not express the spiritual or emotional side of human nature and its aspirations, it may be compared in literature to a fine flow of exquisite language conveying no idea of real value, or, by expressing the commonplace, it does not touch the finest chord in our nature. The faultless diction—like clever stitchery—often receives a large measure of admiration well merited as technique; we may be thrilled by it and even deceived into believing that it expresses what is not there. But, when a fine abstract idea is perfectly expressed in concrete form, whether it be in literature or art, we get beauty; and beauty is “about the best thing God invents.”

Old  
Examples

In studying old ecclesiastical needlework of the mediaeval period, the quite common mistake is made of underrating the intention or motive while the technical excellence receives due meed of praise. The stiff archaic figures appear to thoughtless folk to show a development of thought less advanced than the technical skill. It may be admitted that the elementary errors in perspective and anatomical form are not without some element of the grotesque in this age when realistic representation is the more common form of expression; and the grotesque always affords grounds for ridicule by the ignorant.

If we are to get a clear conception of the value of the old examples, and the reason why they are preserved at such pains and cost in our museums, and why they touch some chord in us rarely struck by similar work of to-day, not only must we have regard for their technical excellence, but they must also be studied in relation to the

people and causes which produced them, remembering that art reflects the spirit of a nation. What the man is, so will be his work.

Christianity, let it be remembered, arose in the East, at a time of highly-cultured civilization then unknown in Britain. Wherever it spread, in its early days, Eastern influence dominated all forms of expression.

The rites and ceremonies of an earlier religion could not and did not cease immediately. Some of them remained and merged into the new, and in course of time this blending developed into a definite Christian art.

“Even to-day there is still a tendency to treat the whole of our earlier mediaeval art as an independent growth, for the understanding of which no knowledge of the Christian East is required. So far is this from being the case that, during the seven centuries between the fourth and the twelfth, every country in Europe from Italy to Ireland was helped by East-Christian models in its effort after artistic expression, and but for that help our art could not have developed as it did. The Christian art of the West and that of the East are parts of an organic whole, nor can they be studied apart without vital loss. No full appreciation of early mediaeval art is possible without the recognition of this fact.”\*

This influence can be traced even in the few examples illustrated here. They and other treasures of like nature which remain are the priceless records of the continuity of age-old religion which is the basis of all art expression.

In Christian art there was a definite purpose. Not only were people unlettered, but they were of many nations and languages. In Britain a new nation and a new language were being made as the result of recurrent wars. Bede refers to no fewer than five languages spoken in England in his time (seventh century). Latin became the language of the Church, and was used in the written word. The story of the new faith could be put clearly before those who did not understand this language only by pictorial and symbolic illustration. Thus it was that art became a necessary means of education, which in those

Eastern  
Influence

Motive in  
Christian  
Art

\* O. M. Dalton.

days was religious education, and led to the lavish use of what we call decoration but which at that time was merely the expression of an ideal, belief, or historical fact. The craftsmen were then (as is occasionally the case now) the teachers. In developing the story as they conceived it, they developed also their skill in craftsmanship, and—surely their pride in it—as all craftsmen do.

But, whatever beauty this early work had, it was not because beauty was the prime aim. Its object was indeed contrary to this. Those responsible for the teaching of the new faith deprecated beauty—even if they perceived it—in the human form. They sought rather to subdue the flesh, “to bring the invisible into full play,” and Browning, in saying this, claims for them their due :

“Give these, I say, full honour and glory  
For daring so much, before they well did it.”

Later on, the Eastern or Byzantine influence became less marked and realism was the aim. Browning, in his study of Fra Lippo Lippi, gives a vivid impression of the effect of this new phase of development. Lippo, as a boy, had been taken into the monastery and trained by the monks as a painter. In painting pictorial subjects on the walls he breaks out into a too realistic representation of the human form. The prior chides him—

“How? What’s here?

Quite from the mark of painting, bless us all!  
Faces, arms, legs and bodies like the true  
As much as pea and pea! it’s devil’s game!  
Your business is not to catch men with show,  
With homage to the perishable clay,  
But lift them over it, ignore it all,  
Make them forget there’s such a thing as flesh;  
Your business is to paint the souls of men—

. . . . .

Give us no more of body than shows soul.  
Why put all thoughts of praise out of our heads

. . . . .

With wonder at lines, colours, and what not?  
Paint the soul, never mind the arms and legs!"

But poor Lippo, while he found that in the main "the old schooling sticks," had outgrown this teaching of the monks.

"Now is this sense, I ask?  
A fine way to paint soul, by painting body  
So ill, the eye can't stop there, must go further

"Why can't a painter lift each foot in turn,  
Left foot and right foot, go a double step,  
Make his flesh liker and his soul more like,  
Both in their order? . . .  
. . . won't beauty go with these?

"If you get simple beauty and naught else,  
You get about the best thing God invents;  
That's somewhat; and you'll find the soul you've missed,  
Within yourself, when you return him thanks."

During these early centuries of Christianity, it was to the craftsman especially a period of learning, of finding out, of experiment, adventure—a wonder-age again—far removed from that wonder-age in which man first wrote the fundamentals of his beliefs—wonder, fear, mystery—in the pattern work of his craft. It was a great story they had to tell, and they put their whole hearts into the telling of it.

In the book of the Lindisfarne gospels, written by the Anglo-Saxon bishop Eadfrith in the seventh century, is found this later statement written in the tenth century by one who describes himself "as Aldred an unworthy and most miserable priest."

"Eadfrith bishop, first wrote this book for God and for St. Cuthbert and for all the saints in common in that island, and Ethelwald, bishop of those of Lindisfarne island, bound it and covered it outwardly as well as he could. And Billfrith the anchorite, he wrought as a smith the ornaments that are on the outside and adorned it with gold and with gems, also with silver overgilded, a treasure without deceit."

This precious book, saved and protected miraculously through many centuries, rests at the British Museum, no longer having Bishop Ethelwald's cover and the outer casing. All that remains of the original book is a collection of pages of rough sheepskin, much stained, but these are so beautified by the perfect writing of Eadfrith that his soul still speaks, and that not only for the praise of craftsmanship. The page illustrated (Plate II) prefaces St. John's gospel, and the bishop's purpose in putting it there was not merely to beautify the page; he meant something by it. The writing remains intact, and it is well that we have this note by another hand also, for it gives the keynote to what was going on at the time. May we not believe that these saintly craftsmen shared the "ancient rapture" attributed to the Supreme Creator, who, completing his work, "saw everything that he had made and behold it was very good"?\* The embroidery on Plates I and XXXIII may well have made the same appeal to those who worked it, but who they were we cannot tell, yet certain it is that work of such rare beauty as these and similar examples referred to could only have come from the incentive of the soul's self.

Embroidery had its splendidepoch before Christian times. What we know of it comes through history and literature, and its representations in the more enduring materials. These must be studied alongside with whatever relics of embroidery remain.

English  
Embroidery

The records of English embroidery are enough to show what an important part it played in developing the Christian faith amongst the various nations from which the English race was derived, and amongst other nations also.

Spinning and weaving were practised in Britain before the Roman Conquest, for these arts were common to the Stone Age, at whatever period of time that age developed in the different parts of the world, and Britain was "prehistoric" until the coming of the Romans. Some account



has been given of a certain "embroidered mantle" worn by Queen Boadicea. Amongst the earliest Christian embroiderers, and the first on record in Britain, was the British princess Helena, wife of the Roman Emperor Constans (who died at York in A.D. 300) and mother of that Constantine, who, placing the cross on his standard, set Christianity free from persecution in the fourth century. By the seventh century the English embroidery had become famous.

During the Anglo-Saxon period organized instruction was given in embroidery, and it was much practised within and without the cloister. The cloistered life of that time had not the close confinement which characterized it later. The cloister was the school to which flocked those who desired learning of any kind, or who sought peace and safety during the ever-recurring wars. Women were often in supreme command of such establishments and governed men and women alike. These women were usually of high degree and cultured. Anglo-Saxon

"The most notable and wealthy of these houses was that of Streonesheal, where Hild, a woman of royal race, reared her abbey on the summit of the dark cliff of Whitby, looking out over the Northern Sea. Her counsel was sought even by nobles and kings; and the double monastery over which she ruled became a seminary of bishops and priests."\*

Of her, Bede says—

"Her prudence was so great, that not only indifferent persons, but even kings and princes as occasion offered, asked and received her advice; she obliged those who were under her direction to attend so much to reading of the Holy Scriptures and to exercise themselves so much in works of justice that many might be found there fit for ecclesiastical duties and to serve at the altar."†

At the Synod held at this monastery to settle the controversy concerning Easter, Hild took the side of the Scots against the King. Bede's reference to Bishop Cedd as a careful interpreter on this occasion discloses the difficulty of language while England was in the making. We get

\* J. R. Green, *Short History of the English People*. † Bede's *Ecc. Hist.* 213

thus a revelation of the positive need for symbolic and pictorial representation in education.

The abbey of Ely was founded by Aethelthryth, wife of King Ecgfrith, and Ely Cathedral is dedicated to her memory (St. Etheldreda). Both these houses of Whitby and Ely were famous for their embroideries, and they were afterwards despoiled by the Danes. By the eighth century the English embroideries had gained great fame. There are records of other women who either did great work themselves or trained and supported others in doing them. Amongst these we have the names of Aedelfreda (niece and successor to the Abbess Hild of Whitby), who was a great embroiderer herself and employed many others in furnishing the requirements of the Church; Ethelburga wife of King Ina; Osberga, mother of the good King Aelfred, "a most noble, wise, and religious woman"; Emma wife of Ethelred the Unready, afterwards wife of Cnut; Editha, queen of Edward the Confessor; Queen Margaret of Scotland (who would have preferred the life of the cloister) had her maidens taught embroidery and gave them charge of the vestments.

On the coming of William of Normandy he found the English women well skilled in work not common to the Norman women. He and his queen Matilda enriched themselves from the English stores, and Ely, Waltham, Abingdon, and Reading are amongst those abbeys which had to yield up their treasures. His own splendid dress created much admiration upon his return home to Normandy. We learn that Matilda founded the abbey of Caen, and bequeathed to it "a chasuble worked at Winchester by the wife of Aldret," and also another vestment made in England. Winchester was especially celebrated for embroidery and fine illuminated manuscripts. All over the Continent the English embroideries were in great demand during the best period, i.e. thirteenth century. Pope Innocent IV (1246) is said to have exclaimed, upon seeing some

of this work, " Surely England is our garden of delight! In sooth this is a well inexhaustible, from thence much may be extracted." He sent instructions to the Cistercian Order in England that they were to obtain for him, without payment if that were possible, or, if not, then by purchase, things so estimable.

The growth of English embroidery was by no means entirely due to women. There are names on record of men who also were associated in the work. No doubt the monks, who were the trained artists and architects of the time, contributed to the designs, and certainly men did more executive work in embroidery than is now generally accredited to them. St. Dunstan, Archbishop of Canterbury, was highly skilled in various forms of craftsmanship. He is known to have made designs for vestments to be used at Glastonbury and at other places besides; he may have been an executant also. John Wigmore, Abbot of St. Peter's Abbey, Gloucester (1329-1337), gave to that abbey a set of vestments embroidered by himself. Selmiston, a monk of Canterbury, was said to be so skilful that there was none to compare with him in England. Stephen Vignier was chief embroiderer to Richard II, and received a pension for these services from Henry IV. An account is given of Henry III paying Adam de Basinges for a cope for the Bishop of Hereford and for a chasuble for the Royal Chapel.

The monastic rules of the Benedictine Order obliged the practice of handicraft each day for everyone. Thus the priests, having practical knowledge as part of their training, were expert judges of fine craftsmanship, which unhappily is not the case to-day. Girls were sent to the convents for their education and there became skilled in needlework and embroidery. It is not improbable that work similar to the stole illustrated in Plate XXIII was done by such scholars, and, if so, the coats-of-arms may represent the families to which the girls belonged. It will be

Men  
Embroiderers

readily seen that a large piece of work such as the Syon cope could only have been carried out by a community of people with similar training, and that it occupied a long period of time. A frontal for Westminster Abbey is said to have occupied four women nearly three years.

The splendid secular dress of mediaeval times, with its heraldic display, required great quantities of embroidery, and English merchants had a brisk trade with the Continent. The Craft Guilds, by their strict rules, kept up the quality of all work turned out, and inflicted severe penalties for any breach of such rules, whipping being one of them.

At the time of the Reformation the English Church had immense stores of ecclesiastical embroidery, some of which, as we know, was of great richness; and no doubt the splendour of the secular dress of the mediaeval period had influenced that of the Church in this regard.

It was not only the articles of dress for Church use but the extravagant secular dress—as it seemed to them—which the Puritans destroyed during the Commonwealth.

At the Reformation many of the vestments, such as copes, were cut up and used for other church purposes, an instance being given in the Yatton hearse-cloth illustrated on Plate XVI, but a great deal suffered wanton destruction; much was burnt to obtain the gold, and many pieces were converted to domestic uses.

Special  
Examples  
for Study

It is not possible to mention here more than a few examples, most of which are referred to in books on this subject; they can indeed scarcely be omitted.

The stole of St. Cuthbert, shown on Plate XXXIV, is at Durham Cathedral. A coloured photograph of it is in the Victoria and Albert Museum. The ends have an inscription stating that it was made by the order of Queen Aelfled for Fridestan, Bishop of Winchester, very early in the tenth century. It is the earliest example—indeed, the only one we have—of Anglo-Saxon work, and is most

precious evidence of the beautiful work of the period. The museum also has coloured photographs of the vestment of Charlemagne illustrated on Plate XXIV and of the vestments of St. Thomas of Canterbury on Plate XVII.

In the library of Worcester Cathedral are some fragments of twelfth-century vestments. In the Victoria and Albert Museum, and also in the British Museum (Mediaeval Room) are fragments from Worcester found in the tomb of Bishop Walter de Cantilupe. The design is the Tree of Jesse. In the British Museum, near the Worcester example, can be seen an extraordinarily beautiful fragment of weaving with gold threads of the twelfth century, and other fine specimens of English embroidery.

A vestment in the Victoria and Albert Museum known as the "Blue Chasuble," belonging to the thirteenth century, is another precious example. The Syon cope, both for the magnificent embroidery and its historical interest, offers a mine of wealth to the embroiderer. Hanging close to this is the superb panel illustrated in Plate I faithfully reproduced in colour. The stole illustrated on Plate XXIII is also in the same case with the Syon cope. These, and some of those examples in the museum which have been used to illustrate this book, are described in the museum Guide to the Ecclesiastical Embroideries, together with others, and there are twenty-eight pages of illustrations, which includes some of the illustrations used here fully described.

It is not possible within the limits of this book to mention the examples which are to be found in less accessible places, some of which have peculiar historical interest attached to them, as for example the Ascoli cope which was given by Pope Nicholas IV to the Chapter of Ascoli Cathedral with the particular injunction that it was to remain in the possession of that Chapter, and that it was not to be sold or otherwise disposed of. It came into the possession of Mr. Pierpont Morgan, who, after it had been

exhibited in the Victoria and Albert Museum, gave it back to Italy. The condition attached to this gift by Pope Nicholas is evidence of the regard in which the finest work was held at that period.

To provide food for thought, the other end of the scale can be illustrated by a chasuble in handwoven linen embroidered with floral symbolic patterns, amongst them being the pomegranate, rose, and carnation. It is Tyrol-ese, and can be seen exhibited amongst most ornate vestments in the Victoria and Albert Museum. Both linen and embroidery are coarse, not exhibiting the craftsman's skill in any degree comparable to those examples which have been used for reference. But, if it is remembered that in this mountainous district of Europe the people are largely of the peasant class, having their homes scattered widely apart on the mountain sides, living a hard life of industry, and certainly when this vestment was made, isolated from the outer world, it does seem in its modest simplicity to express the feeling of the people as all art should do.

For the purposes of this book the subject may be left here. We can imagine that in the early efforts of the Christian embroiderers in England some such work as this was done. That it should have grown to such wondrous skill in the thirteenth century was due to the spiritual needs and aspirations of the time. We of this generation have the same capacity, we profess the same ideals, the same aspirations, and technical knowledge is more easily obtained to-day, but that is not enough—

“ . . . incentives come from the soul's self ;  
The rest avail not.”

## APPENDIX III

### CARE OF NEEDLEWORK

#### PRESSES FOR STORAGE. DIRECTIONS FOR WASHING ALTAR LINEN

IT is necessary to appoint some responsible person (or persons) to undertake the care and reparation of the needlework of the Church. Sad to say, in this respect it is too often a case of "no one in particular is responsible." Of course, the sacristan folds and puts the articles away, and has them in readiness when they are required; but he is often hampered by the lack of presses and cupboards for proper storage. Moreover, he probably would not notice if a tiny corner of the embroidery was frayed, or a few stitches come undone; yet such natural consequences of use, if left unattended to, may cause quite a large portion of valuable work to be quickly spoiled.

Care of  
Needlework

Where there is already no recognized official, it is advisable to appoint some lady competent to undertake the responsibility of seeing that all vestments, etc., are cared for, mended, and washed when necessary. One stipulation should be made, namely, that her vigilance in this matter must never be relaxed; it should be a point of honour that should she personally at any time be unable to perform the duty, she should find a reliable substitute. The holder of this office should be well versed in the use of the needle and able to cope with the special needs of the church to which she is attached. Thus, in the case of a notoriously damp church, the textiles, when not in use, will need to be frequently examined and aired, to prevent mildew and kindred troubles. One of the duties should be to see that the cloths for service at the altar and the surplices are properly laundered, that buttons and tapes are sewn on when required, and so on; she should also, if necessary, periodically examine the carpets, kneelers, and cushions—especially if embroidered—to prevent the ravages of moths or mice. Naturally it is a great disappointment to private donors as well as to church committees or guilds to find that, through easily preventable neglect or ignorance, their beautiful and often very costly gifts to the church have suffered injury.

Carpets, etc.

For the frontals there should be a press or box sufficiently large in which to place the embroidery without folding, a separate hanging rod

Presses and  
Cupboards

or some sliding arrangement being required for each frontal. In a drawer (which is usually the full breadth of the press), the super-frontals or frontlets can be kept neatly folded to their full width, so that the embroidered part is not creased.

An embroidered cope must never be folded. It should be laid flat in a semi-circular press, or hung up in a cupboard, by means of a rod, or by a series of small rings fastened inside its straight edge. The rest of the vestments can be kept in a cupboard or wardrobe fitted with shallow shelves.

Wrappings

White tissue-paper should never be used with embroidery. The best materials for wrappings are soft linen or cotton, well washed to get rid of any "dress." Of course, such wrappings need to be kept scrupulously clean.

Directions for  
Washing  
Altar Linen

The corporals and palls, having been blessed, are first washed by a cleric, after which the following method is employed equally for all altar linen. Use good starch, and mix in it a little pure wax. Iron each corporal with a common flat iron; then damp it and iron it again with a glossing iron. The Roman method of preparing palls and corporals prevents their being easily creased, keeps them cleaner for a longer time, and presents a hard smooth surface upon which any particles can be more easily collected.

Another method used for the corporals and palls is as follows. A copper plate should be prepared, with dog's feet (or something of the kind) placed under the four corners to raise it about  $1\frac{1}{2}$  or 2 ins. from the table. This plate should be larger than the corporals, and before using it should be heated at the fire, then well rubbed with a little wax and a dry cloth. Afterwards it should be washed with warm water and flannel, and then again heated before putting the corporal on it. The starch used should be mixed with a little wax, and the corporal dipped into it and then gently wrung. The *right* side of the corporal is to be placed on the copper plate and great care should be taken to lay it even and straight by smoothing it well with the hand until every wrinkle disappears. The copper plate is then placed at a little distance from the fire, and should be turned about occasionally as one part of the linen becomes drier than another. When the whole is dry, the corporal will come off without difficulty. After each corporal has been removed, it will be necessary to wash off the starch that may have adhered to the copper plate; and should more than three corporals be thus prepared, the plate should again be rubbed with wax as before.

In washing fair linen, a very pure unscented curd soap should be used, and a soap-jelly made of it. Put the linen into a bowl (earthenware for preference, in order to prevent the possibility of iron-mould) containing a solution of the soap-jelly in warm water. If the linen is



stained or soiled, allow it to remain in the water for twelve hours ; then add hot water to it, and wash it thoroughly in the usual way. Great care must be taken to secure thorough rinsing, first in hot, then in cold water. The linen should hang out to dry, and, when very nearly dry, it should be steeped for a few minutes in a thin mixture of hot white rice starch (mixing in it a small quantity of pure white wax). It should then be wrung as dry as possible, and hung out again till quite dry. Damp the linen by sprinkling with clean water, and fold it carefully, ready to be ironed, rolling it up very tightly in a clean cloth so that the linen may become evenly moist all over. Then iron according to the directions given above.

If the linen is a bad colour and there is no means of grass-bleaching it, which is the proper method, use *a little* washing blue in the last cold rinsing water.

All the cloths, etc., should be folded, first lengthwise in three ; the corporals and veils are then folded again in three, so as to form squares. The altar cloths, however, should not be folded, but rolled very carefully on cardboard cylinders (covered with linen) the full width of the cloth.

These instructions for washing the altar linen apply also to the washing of all the linen vestments.

Folding  
Linen Cloths



## DESCRIPTION OF PLATES

### PLATE XXV

Small portion of fine twilled cotton exquisitely embroidered in several stitches with white thread. 18th century English. The piece illustrated is 29 ins. by 19 ins.

### PLATE XXVa

Two of the devices enlarged from the embroidered cotton on Plate XXV and shown here about half the size of original.

### PLATE XXVI

Linen panel. Present-day work in style similar to that on Plate XXV. The linen is handwoven and somewhat coarse, having thirty-four threads to the inch both in warp and weft.

### PLATE XXVII

Detail from linen panel on Plate XXVI

### PLATE XXVIII

Specimen of cross-stitch with pattern worked on fine linen having about 60 threads to the inch. Italian, 17th century.

### PLATE XXIX

Specimen of red cross-stitch on white linen in which the background is left unworked to form the pattern. About 60 threads to the inch. Italian, 17th century.

PLATE XXX  
EMBROIDERED HEAD

English embroidery, present day. The flesh is worked in split-stitch following the modelling of the features, only two or three shades of silk being used, and these are blended purely with the idea of securing the correct flesh tint. The modelling is obtained by the directions of the stitches following the relief. The eyes are worked in tiny stitches following the form, the iris in blue, the pupil outlined in dark colour, eyebrows in shading-stitch, hair in brown split-stitch following curves, drapery of veil in split-stitch, ornamented bands of trellis work in gold thread sewn down with two rows of coloured silk above and below; mouth in shading-stitch in three tones worked to follow form; dress in blue with lace edging, vandykes in satin-stitch in two colours, outlined with gold passing laid down; background in diaper of fine gold passing sewn with green.

PLATE XXXI

Three methods of working drapery—

1. Long and short stitch following the direction of folds as described for Drapery on page 185 (2).
2. Silk laid work (Fig. 64) described for Drapery on page 185 (1).
3. Laid gold as described on page 186 for Drapery.

PLATE XXXII

GOLD SAMPLER

1. Gold passing laid over threads of padding, as described on page 191, sewn down lightly with coloured silk between the rows.
2. Fine passing, laid in vertical lines with red and blue silk, forming a diagonal pattern of the blue and red with gold diamond shapes between (page 188).
3. Silver passing, laid over cord to form padding, stitched down with blue, leaving the metal to form a zigzag pattern.
4. The same method with green as colour resulting in a chequer of green and silver. Between the rows is a horizontal thread of gold laid down.
5. A diagonal interlacing trellis of blue and pale green, leaving the alternating spaces of diagonal squares in gold with centres sewn down with red.
6. Gold passing sewn over threads of string to form basket work.
7. The first floral form is the pomegranate upon a blue ground of solid shading with a meander of silver passing couched upon it. The pomegranate is worked with terra-cotta silk in fine shading, on the outer part

with gold passing sewn with green, the centre with red and purple short stitches in rows to suggest seeds ; the leaves of two shades of green floss are in solid shading.

8. White rose conventionally treated. Blue background worked in horizontal rows of satin-stitch ; the petals of the rose, not separated, are worked in laid stitch in floss, couched with passing, laid in circles with pale green silk. The centre of flower is in gold passing in close concentric circles and stitched down with red silk radiating from the centre. The leaves are in laid stitch couched with green metal thread following direction of the veins ; stalks and veins in gold passing, couched green, barbs in green floss outlined with silver thread.

9. Upon a background of stone colour silk, horizontal lines of green silk are laid at even distances. Upon this a diagonal trellis is arranged by tacking blue silk down the intersections with the same shade of blue silk over the green horizontal lines. Upon this background is worked a vine leaf laid in pale green silk couched with horizontal lines of gold thread sewn with dark green silk. The whole is outlined with a green gold metal thread couched with red silk ; the stalk and tendrils are worked with the same thread, the former couched with red silk, the latter with green.

10. Background worked in vertical lines of gold sewn with green silk to form a diaper pattern. Upon this is worked a spray of flowers with leaves, the flowers shaded in two tones of red silk, the leaves in two tones of green, in both, the darker shade being outside. The stalks worked in two shades of brown, the darker being used for the outline.

11 and 13. Background of green silk in pattern, with design in gold thread sewn with green ; in the spaces satin-stitch is worked over padding in bright colours to suggest jewels.

12. Green background laid vertically and couched with silver horizontally, these lines being held down with massed stitches in red, the large letter in silver passing over padding, the small letters in gold thread laid flat.

## PLATE XXXIII

### THE SYON COPE

So called from having belonged to the convent of Syon at Isleworth near London, from whence at the dissolution of the monasteries it was taken by the nuns and remained with them in their various abiding places in different parts of Europe. It was brought back to England in 1830, and is now in the national collection of vestments in the Victoria and Albert Museum, and is fully described there. It is one of the best examples of English work (*Opus Anglicanum*), and clearly has suffered from alterations. The character of its design and the method of work has given it a priceless value historically. 13th century.

#### PLATE XXXIV

A portion of the stole and maniple known as St. Cuthbert's. The stole bears the inscription "Aelfled fieri precepit pro Episcopo Fridestano." Aelfled was queen of Edward II and it was by her order that the stole was made for Fridestan, who was made bishop in A.D. 905. King Athelstan (stepson to Aelfled) visited St. Cuthbert's shrine in 934, and among his many rich gifts this stole was included. At the opening of St. Cuthbert's tomb in 1827 the stole was removed, and is now in Durham Cathedral. Embroidery: coloured silks and gold thread on linen. Early 10th century. (See Mrs. Christie's article in the "Burlington Magazine," April and May, 1913.)

#### PLATE XXXV

1. Part of infulae of bishop's mitre.
2. Panel with background of coarse linen with silk embroidery, background of green silk worked in reversed tent-stitch. German, 14th century.
3. Burse from the Abbeydore set on Plate V. Probably made from portions of orphreys. Embroidered on linen with coloured silks and metal threads. The subject is the Coronation of the Virgin and Enthronement with Christ. 14th century.



PLATE XXV







PLATE XXVA





PLATE XXVI





PLATE XXVII



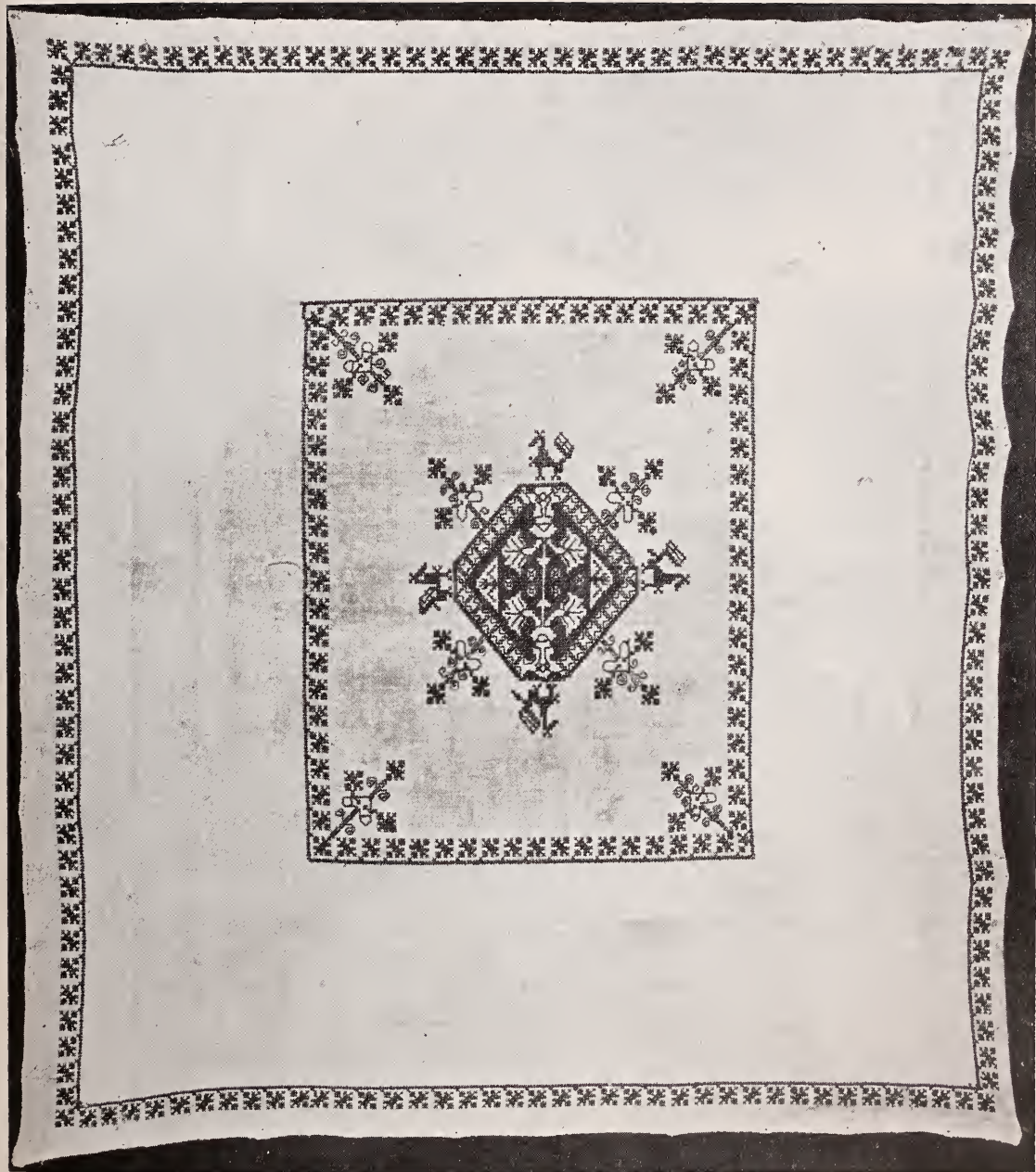


PLATE XXVIII





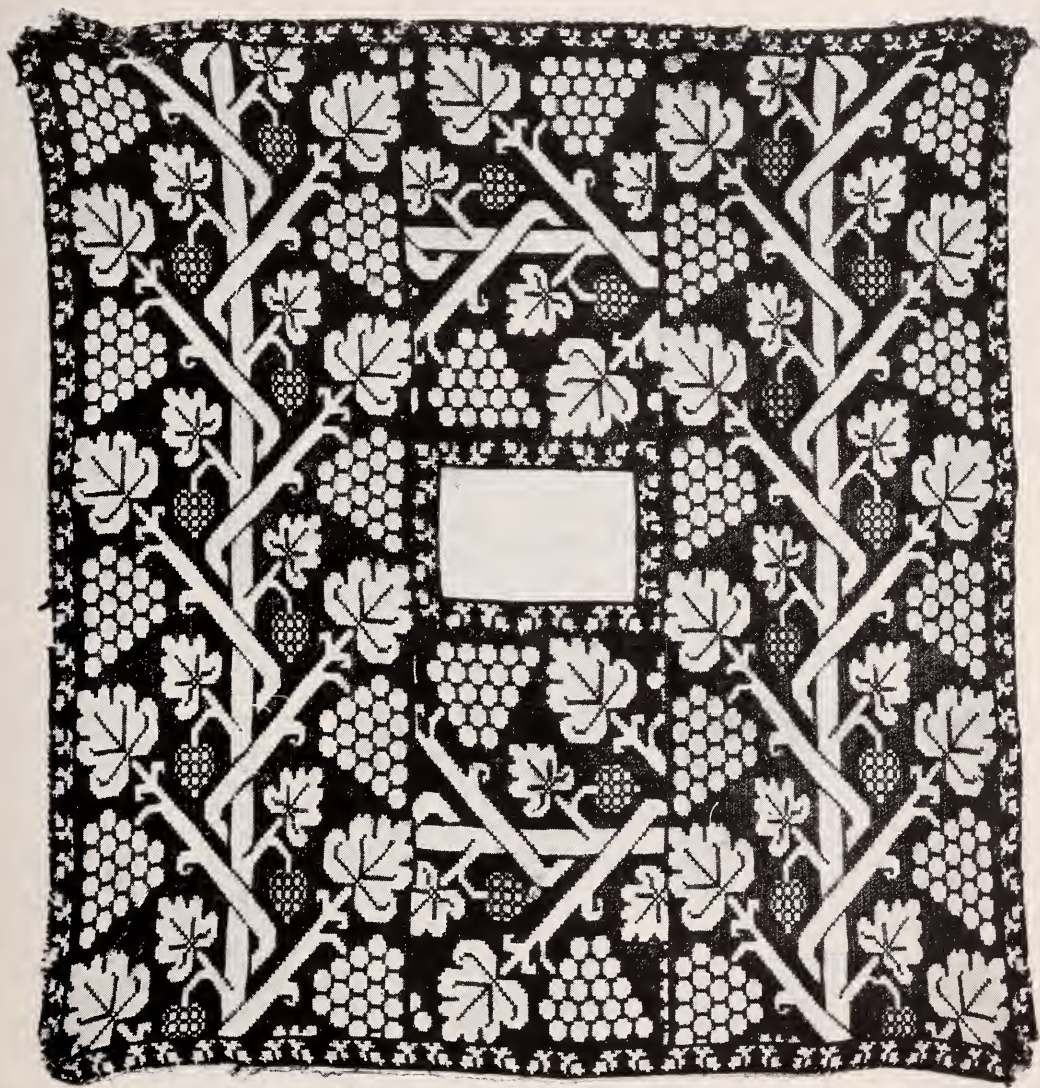


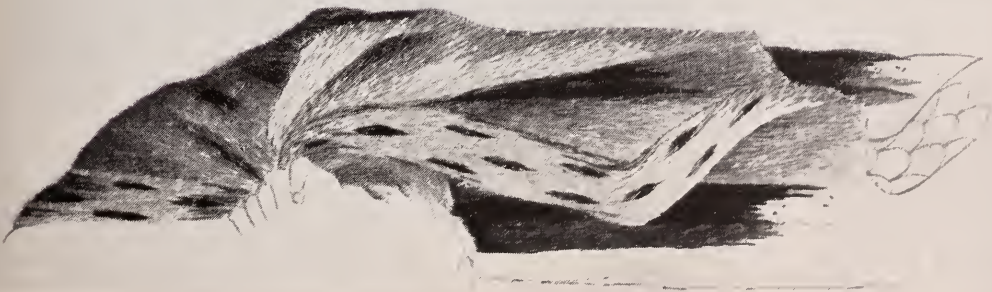
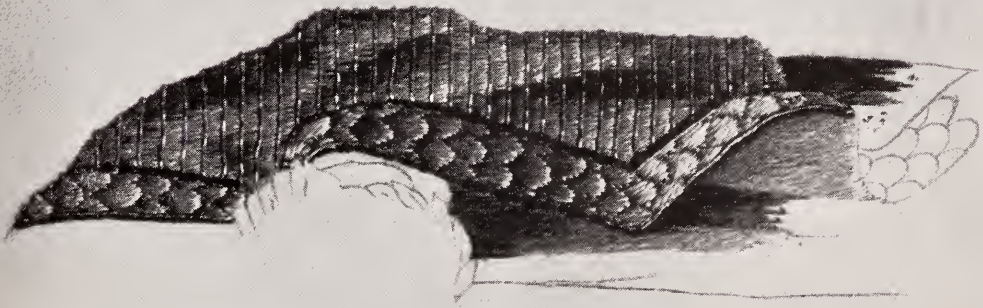
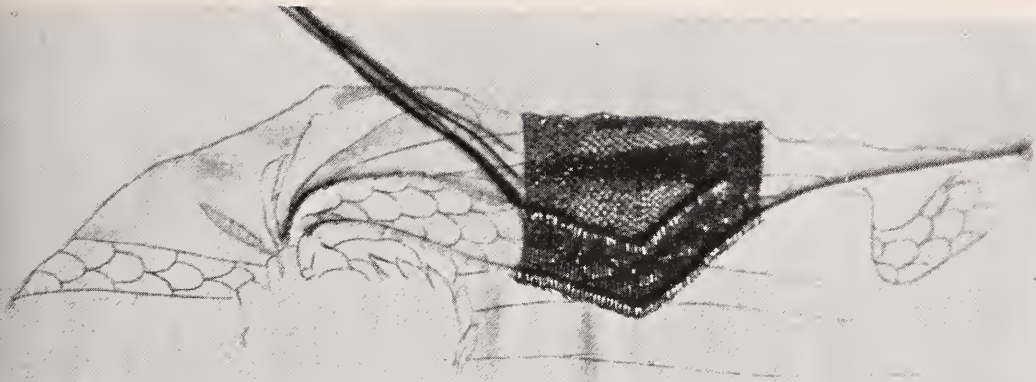
PLATE XXIX





PLATE XXX







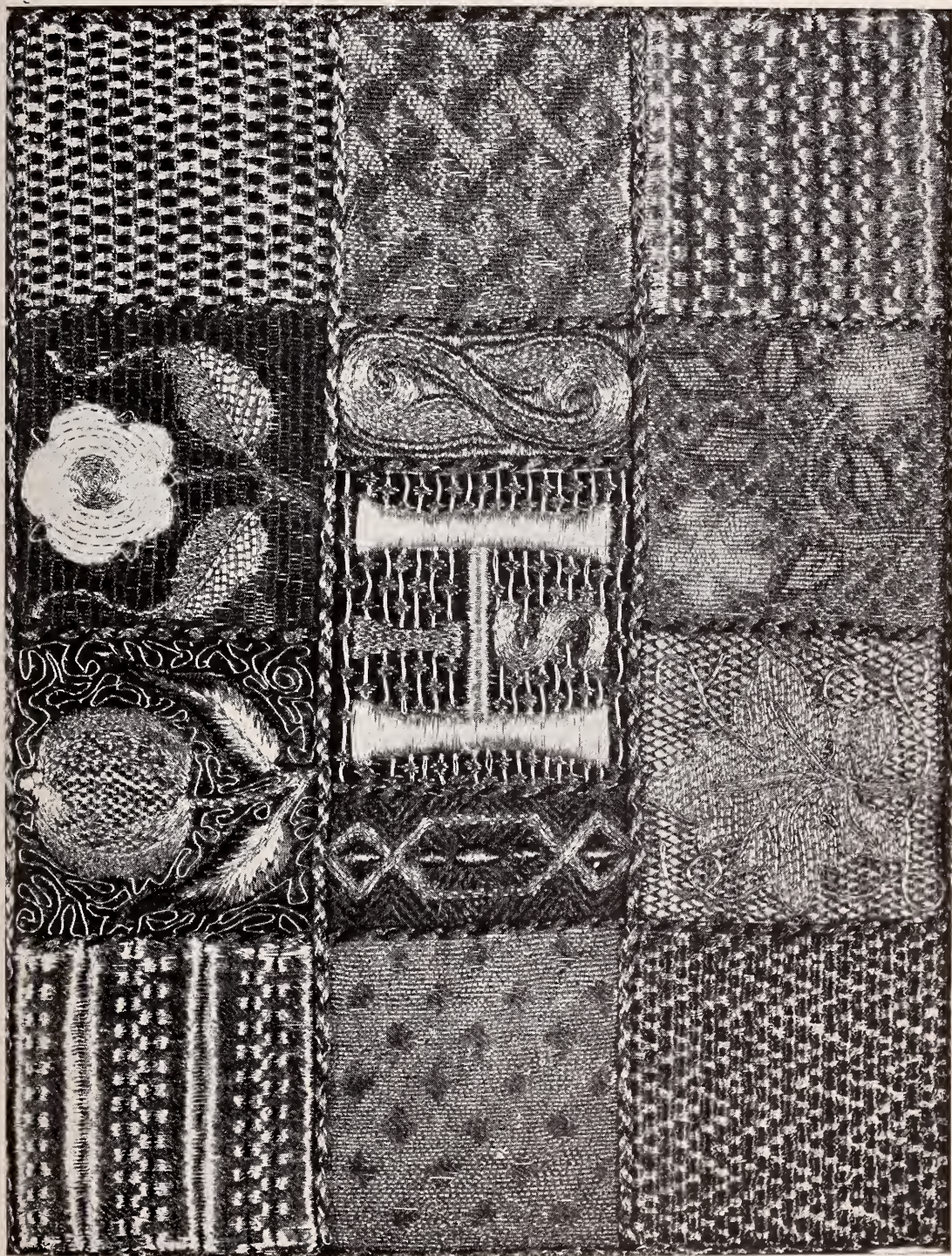


PLATE XXXII





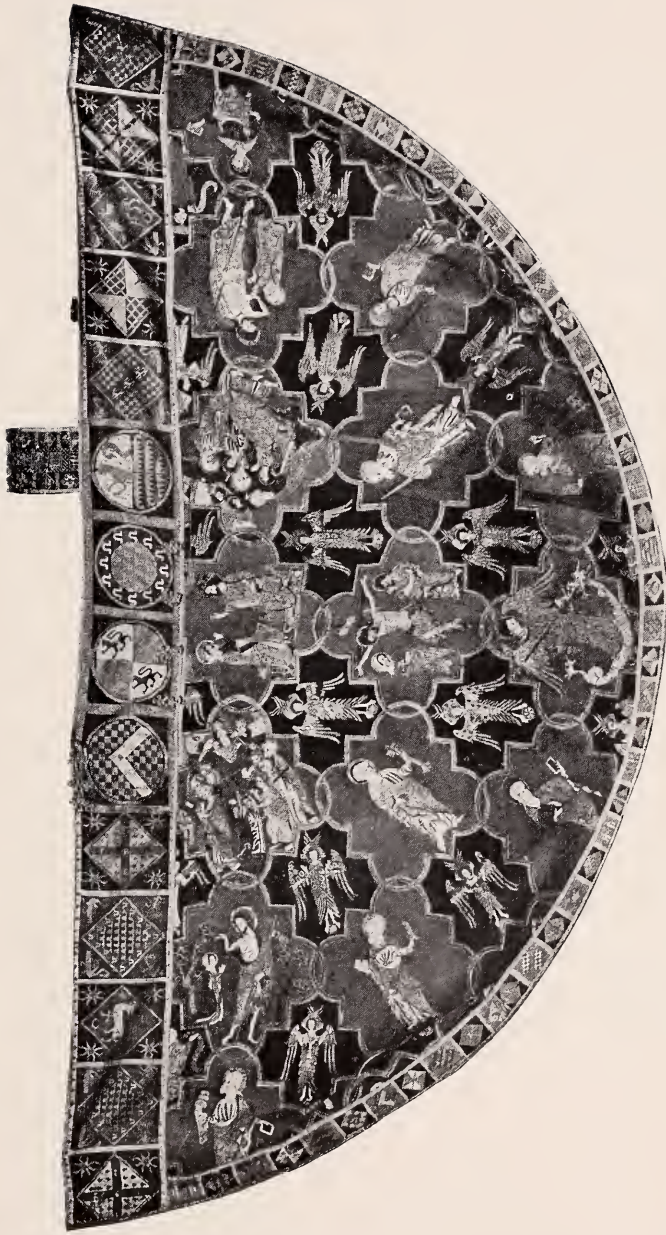


PLATE XXXIII





PLATE XXXIV







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## NOTES

1925:

Corporals. 21" square. Pattern of vine leaves & grapes, with D.H.S. in centre - get 2 skeins no. 50 D.M.C. Cotton Floche à broder, Qualité spéciale <sup>red cable</sup> and 1 skein of same, no. 30 for the padding. Use padding cotton for dots on leaves. These 3 skeins are just enough for 3 Corporals. No. 10 crewel needles. Linen very fine - 4/11 7d.

4 lbs. 14 yds makes 2. Cut lengths of 56 inches, 3 of them, & seam them for each alb. Linen 36 inches wide. Top slants can't be cut till this is done. Seam of the alb wants sewing up the front to within 18 inches of the top, to allow for the neck opening - And the shoulders back & front gathered into the straps before gathering front & back into the collar. Two slits for pockets in the material; not in the seams, these last are too far back. There may be enough material over to make 2 Amiceis & some Purificators. Face the pocket slits with wide tape, or linen. Linen about 6/11

For 1 single Alb, it takes quite 8 yds.

Amiceis. 1 yd linen makes 2.

Missal Markers. Ribbons 1 inch wide no 7. Ribbed ribbon. Ivory scroll holders for ribbons, 2 inches long, are 5/- each from Burns, Bates & W. 18 inches long the usual size.

Cotta. Men's size = 4 yds linen 36 inch wide. Set-gusset where sleeve joins skirt. Lace 3 in. wide.

## NOTES

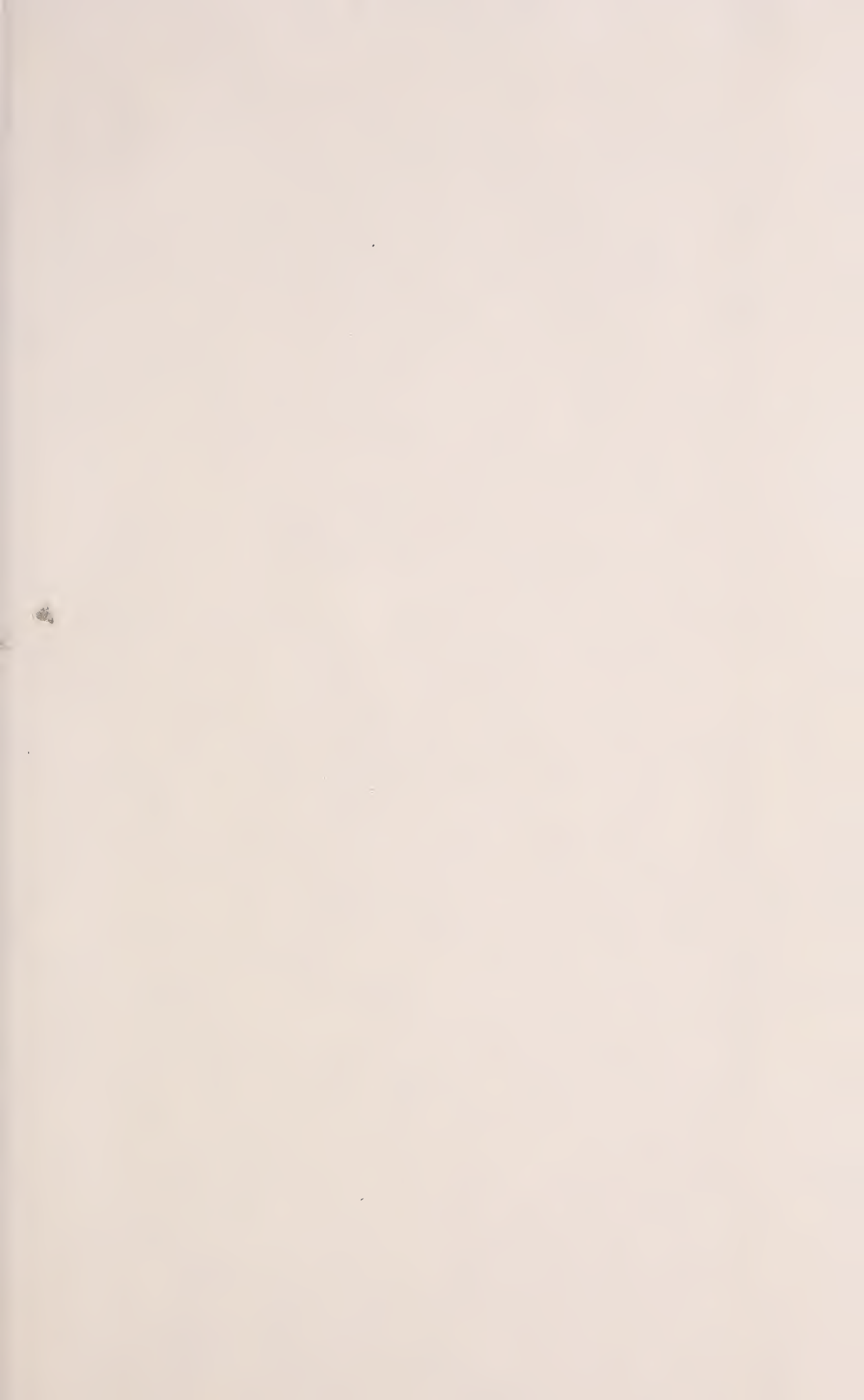


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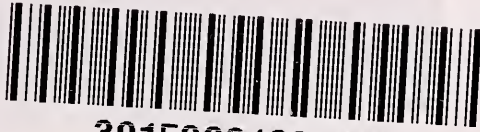






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